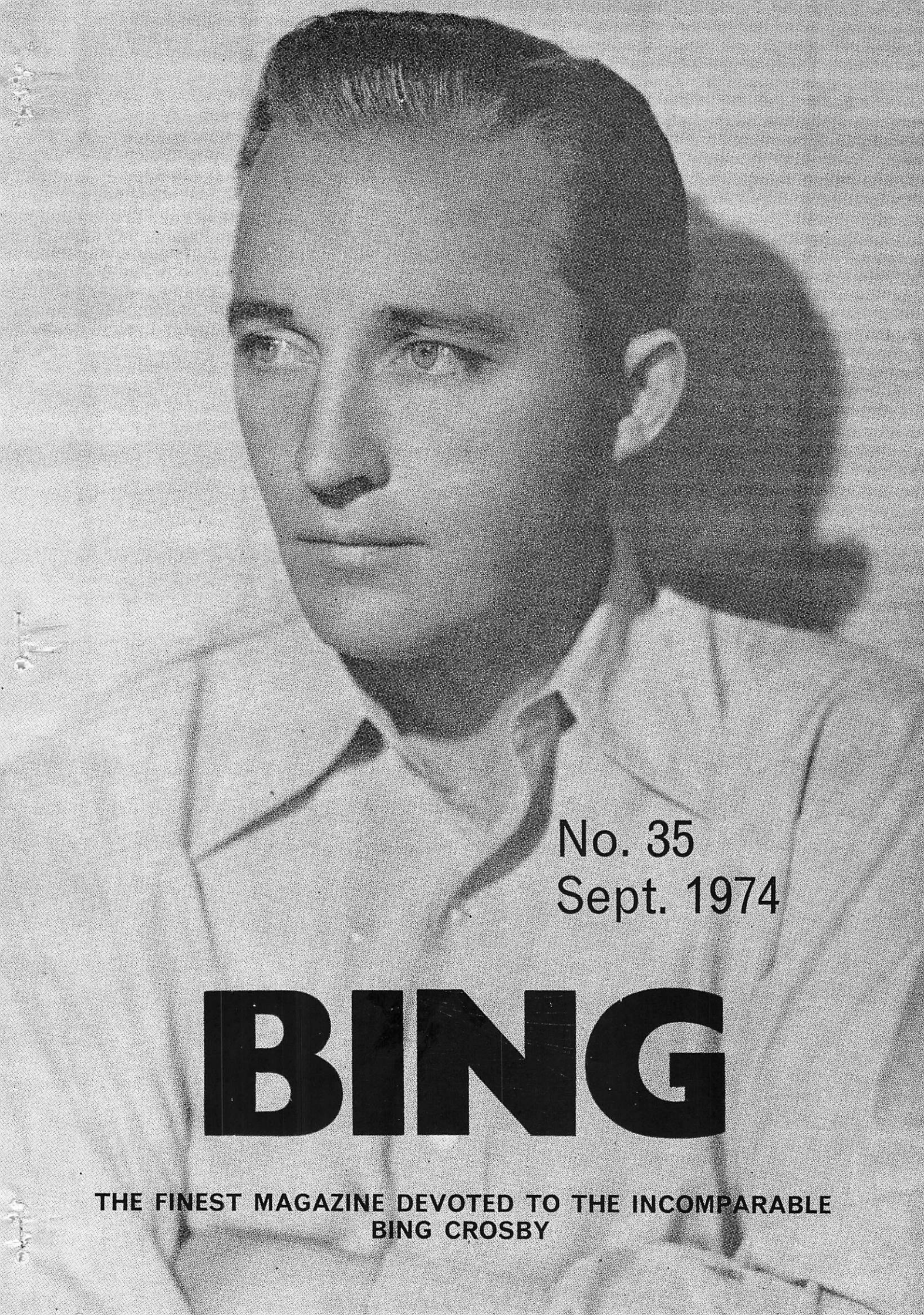

No. 35
Sept. 1974

BING

THE FINEST MAGAZINE DEVOTED TO THE INCOMPARABLE
BING CROSBY

ISSUE 35

BING

SEP. 1974

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BING CROSBY

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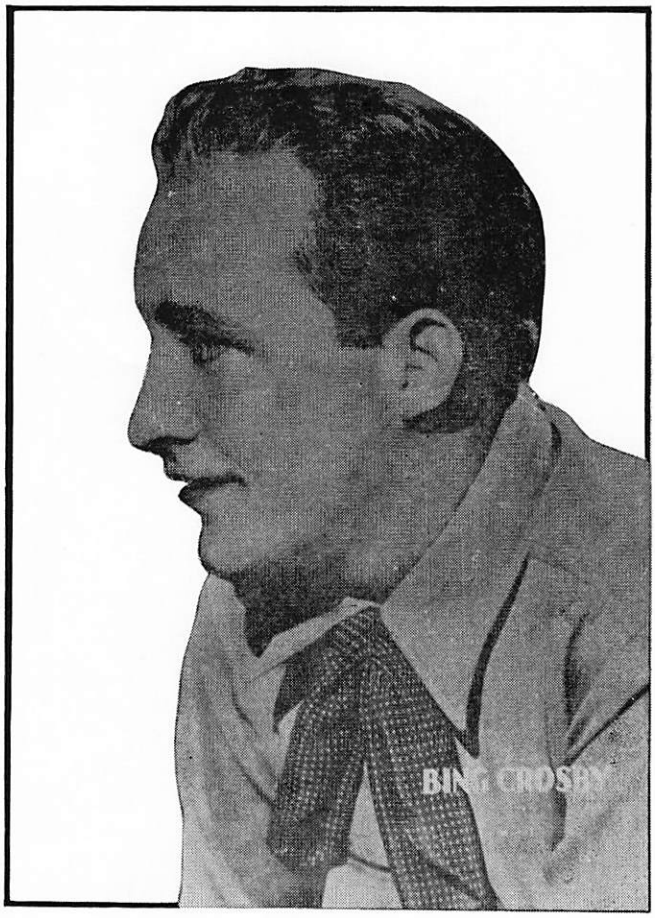

"BING"

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C O N T E N T S — "BING"-35 SEPTEMBER 1974

Cover photograph: An early studio portrait of our handsome crooner!

Title page, Subscriptions, etc.	1
Contents, Editorial, etc.	3
Announcement from Larry Crosby	4
Dear Leslie...	4
Keeping Track (Record Reviews)	5
Celluloid Crosby	8
Crosby Shoppe	11
Bing on the Box (TV and Radio)	14
Crosbyography (Discographical Research)	15
Do I Hear You Saying? (Letters)	17
Bishop's Bench	19
Jolsonography Reprinted	20
Bing on the Box - continued	20
STOP PRESS! (more records!)	20
Our Secretary REG BRISTO writes...	21 onwards

SUPPLEMENT: Complete Eng.78 rpm NUMBERS/TITLES listing of Bing, compiled by Jim Hayes and Bert Bishop on behalf of the ICC.

E D I T O R I A L

Issue 37 of "BING" marks the ICC's ninth anniversary ("BING"-1 appeared in January 1966), whilst 1975 also records the 25th anniversary of the ICC in its original guise as the BRITISH BING CLUB. The history of the ICC is an interesting one, and in issue 37 we'll be bringing you the full story as related by some of the circle's best-known members, including Leslie Gaylor, Frank Murphy and Alf Farrow. Don't miss it!

Accompanying our current issue is the numbers/titles supplement detailing every Eng.78 rpm issue of Bing. Understandably, a reduction in the number of pages for this quarter avoids a jump in postage costs. The recent postal increases have resulted in a noticeable lack of 'letters to the Editor' and this month's postbag consists mainly of correspondence received prior to the new rates. Members are welcome to send their letters by second class post only, but replies should not be expected unless SAE's are enclosed. I will endeavour to answer the majority of correspondence via each issue of the magazine.

The years roll around quicker than it takes your Editor to stock up on stencil correcting fluid, and once again we find ourselves announcing the imminent publication of the Christmas issue of "BING". (Was it really 12 months ago we were saying that?). As members will know, this edition contains lots of good reading matter to keep one occupied during the festive season, as well as including a special Christmas message from our Hon. President himself, Bing Crosby. Members wishing to contribute in any way to this edition are asked to submit their 'copy' as early as possible.

BEST WISHES. JOHN BASSETT.

THREE IMPORTANT ICC PUBLICATIONS: (obtainable from REG BRISTO)

1 "THE BING CROSBY MINI-DISCOGRAPHY (1926-1974)" Every member has the opportunity to acquire a completely revised and up-dated discography showing every title in order of recording, together with matrix and 'take' numbers and supplementary information. Over 40 pages. 45 pence (post paid).

2 "THE BING CROSBY LP-OGRAPHY" The first of its kind issued to Crosby collectors, consisting of a representative listing of Bing's LP's released between the early 1950's and Christmas 1973. Re-issues and overseas equivalents are shown where applicable. Over 80 pages. £1 (post paid).

3 "THE A TO Z OF BING CROSBY" Every commercially issued title in alphabetical order, together with all vocal and musical accompanists. £1 (post paid).

SPECIAL ANNOUNCEMENT FROM LARRY CROSBY

The following announcement was received by the Editor in July of this year...

TO ALL CLUB OFFICIALS:

Bing is going to work again!

Following a couple of months basking in the warm sunshine of Baja in Lower California and business meetings in Guadalajara, Mexico, Bing is fully recovered and will do a one hour television special on CBS to be released probably October 9th.

He will have as his guests Bob Hope, Pearl Bailey, and Sandy Duncan. It will be a variety type show.

He will receive scripts, lyrics and other material for study July 22nd. Rehearsals start July 26th. Pre-recording will be done August 1st to August 3rd, and final taping is August 4th in front of an audience.

Later he will do his annual Christmas show.

Best to all,
(signed) LARRY
Larry Crosby

==========

DEAR LESLIE...

Larry Crosby writes to our Publicity Officer, LESLIE GAYLOR...

June 19, 1974

Dear Leslie,

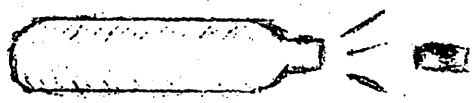
Nancy has asked me to answer your query re. letters and telegrams during Bing's illness.

They totalled more than 10,000, all of which had to be thanked, and most of the thanks were addressed by hand for proper etiquette. To do this it was necessary to hire extra help besides our secretaries, Vera, Nancy and Lillian. So enlisted my daughter-in-law, Barbara, and my grandaughter, Cindy, besides two others. It took some two months.

Included in the mail were many holy cards and religious articles, and of course many cures for every kind of ailment.

Of particular interest were ingenious handmade cards by school children, some by entire classes as school work.

One I recall had the message "Pop Out Of There", with the following drawing:



We never publicized the fact that Bing suffered a cracked rib in a fall at the hospital. This was more painful than the operation, and delayed recovery.

Best,
(signed) LARRY
Larry Crosby

==========

EDITOR's comments: Larry's second paragraph explains that many envelopes were handwritten, thus solving (almost) the identity of the 'mystery writer' who addressed Edward Hale's card (refer to our June editorial). Incidentally, Lillian Murphy is Bing's secretary - shown as 'lm' at the foot of his letters.

KEEPING TRACK

BERT BISHOP, RON DANIELS and JOHN BASSETT review the latest record releases featuring Bing...

*with special thanks to Colin Pugh

Despite world wide shortages of many commodities, the raw materials required to create a continuous flow of Bing Crosby re-issues and new releases on both LP record and the now ubiquitous musicassette (one of the more pleasant newly coined words) are now more than adequately available to satisfy the keenest collector of Crosby, and herewith we present up to the minute news of the latest releases that you may perchance wish to add to your already groaning shelves - if you'll pardon the pun! Some of these releases have been available in Australia for a while but not all these antipodean issues have been known of in these northern hemispheres until now.

****

UK releases are currently sadly at their nadir, there being just one album to report on - although we understand that it is 'as advertised on TV', not that that is any criteria of quality! The record is on the Arcade label: ADE P6, a two-LP set entitled "40 YEARS OF GOLDEN OLDIES". Bing can be heard singing "How about you" and "On a slow boat to China" both with Rosemary Clooney; and also the 1939 version of "Wrap your troubles in dreams" which is a Bing solo with the John Scott Trotter Orchestra. The remaining songs are all 'non-Bing' but it could be an interesting album for those with flexible attitudes to balladeers, and at least keeps Bing in the limelight.

****

Still in Europe, we have the French RCA-Victor 741.093 catalogued numbered issue, it being a further release in the series: "THE BIX BEIDERBECKE LEGEND (ALTERNATE BIX, 1926-1928)", Vol.4. The combination of titles in similarly entitled series on various labels undergoes a further metamorphosis by the specific use of alternate takes, as the title indicates. It is a useful addition to the series by these inclusions and although there is nothing new here it does at least present an opportunity for the more recent collector to acquire interesting variations on the originals. The sleeve cover is much as before; black and white styling, rather 'vintage', but with a picture of Bix with a band as opposed to the veteran car featured on a previous issue. The Bing titles are:

Changes (-3, excerpt)	From Monday on (-6)
Mary (-2)	My pet (-3)
	Louisiana (-1)

****

Heading south east to the land of 'Il Binge' (with a soft 'g') - Italy - we find yet another on Joker, a pirate label that has yet to be scuttled, fortunately. Mentioned only briefly in a previous issue of this magazine, the album is entitled "THE GREAT VOCALISTS - HISTORY OF JAZZ" and numbered SM-3278. It features many artistes singing and playing in the expected style. There is no mention of the tracks having been stereophonically enhanced as with other Joker albums, but they may well be. Bing sings:

Basin Street blues I'm coming Virginia

there being ten years between these two recordings; a decade of great change for Bing.

****

Meanwhile, back in the land of his birth, Bing is presented on yet more pirate labels as well as properly copyrighted releases. From the MCA Company comes an LP associated with a film in which Bing sings and narrates, called "THAT'S ENTERTAINMENT". This is a 2-LP set, MCA2-11002, with the same title as the film, and here we have a track from Bing's picture, "Going Hollywood" (1933) in which he is heard solo and with a chorus singing the title song. This track serves as the curtain raiser to the remaining items, all non-Bing, being the first song on side one of the LP. This should be easily available through normal import shops.

****

Although stating 'Flankenzudeutch Istambul' 'A Stage Queen Production' on the sleeve of LP, MDTB 05, it has all the earmarks of Amalgamated Records, and we shall assume it to be so unless anyone can confirm otherwise. The record is

called "BING'S BEAUS" - 'Marlene Dietrich - Tallulah Bankhead', and features these two stars of stage and screen, each on opposite sides of the disc:
Side A: 'Marlene Dietrich in Story and Song'
Side B: 'Tallulah Bankhead Romps and Jests'.
The sleeve adds further; 'Magnetic Live Broadcast Performance From The Silver Years Of Radio Pleasure'. The cover also sports a photograph of Bing and Miss Dietrich standing at a microphone, he with pipe and script, whilst she is holding a kettle! Could be a cue for "Tea for two" - but that is purely whimsical conjecture and only underlines the fact that we don't know (at the time of 'going to press') who sings what, where or when in either case!

****

Previously issued in the United States of America as Epic E2E 201/202, 2-LP album and as the UK equivalent, CBS 66210, we now have a re-issue of this fine collection of 32 vintage songs still under their original title of "THE BING CROSBY STORY - Vol.1 (THE EARLY JAZZ YEARS)". This second pressing is by Columbia Special Products and has the catalogue number, CE2E 201. The sleeve is similar in all respects to the original release, except the label credits and the fact that it is printed in black and white rather than the original medley of sepia tones with a small splash of red and green where the centre label of a 'Potato Head' 78 peeks from beneath a photo' of a very young and smiling Bing. Of all the re-issues that we have had, this one must rate very highly with collectors as nothing quite like it had appeared before. For those who have missed out the first time round, and for the 'newer fellas', here's a golden opportunity to acquire some classic songs by Bing with the greatest musicians he ever sang with - including the recently departed Duke Ellington - through the years 1928 to 1932. The titles of this album are listed on page 49 of the LP-OGRAPHY.

****

The Chesterfield Radio Show of 25th April 1951 turns up on the US release, Memorabilia MLP-705 under the title of "WHEN RADIO WAS KING". Bing's guests on this particular show being Louis Armstrong and Rose Marie. Undoubtably a pirate label - and it will do well to equal the fidelity of the Canadian Totem issues which specialise in this kind of programme. Only one show is mentioned in relation to this record which being 12" really ought to accommodate more than a half-hour programme. Maybe side two is not a Crosby programme.

****

STOP PRESS: Our American correspondent Kenneth E. Gray informs us that the above-mentioned album, "BING'S BEAUS", contains two Bing Crosby radio shows dated 21 February, 1951 and 7 May, 1952. Information on other new releases will be found on page 20, and - again - we are indebted to Ken for keeping us posted.

****

Crossing the border into Canada we take note of another Totem album, LP-1009, entitled "BING, BOB AND JUDY" . This LP consists of two complete Bing Crosby Shows sponsored by Chesterfield, both of which include the commercials. Side one contains the first show of the 1950-51 season which was taped on 20th Sept. 1950 in Hollywood and broadcast on 11th Oct. 1950. Side two contains the second show taped on 25th Sept. 1950 in San Francisco and broadcast on 18th Oct. 1950. Titles are as follows:-

Side one:	Side two:
Sam's song (Bing & Judy)	Tzena, tzena, tzena (Bing & Judy)
Get happy (Judy solo)	All my love (Bing & Rhythmaires)
I cross my fingers (Bing & Rhythmaires)	Friendly star (Judy solo)
Mona Lisa (Bing solo)	Third Man theme (parody) (Bing, Bob and Judy)
Goodnight Irene (parody) (Bing, Bob and Judy)	High on the list (Bing solo)

The quality of the recording is very good (except for a few clicks on side two) as are most of the Totem releases. In this reviewer's opinion, Totem LP-1008 proved to be the exception. Most collectors who purchased this album of "BING ON THE AIR" were expecting to get a better quality recording than that which

they had possessed on tape for a good many years but unfortunately they were in for a disappointment. To revert to the album under review, it has a pleasing apple-green cover with three photographs of the artistes reproduced. The back of the sleeve, besides listing show dates and tune titles, contains a 'morning after' review of the opening show, lifted from a national daily or show-biz magazine of the period. A very good review it is too, augering well for the rest of the season. Bing, Bob and Judy really seemed to enjoy working together on these shows and this LP is an outstanding example of three of the most entertaining artistes in the profession.

****

It is somewhat annoying for the collector who acquires (at great expense) a limited edition Crosby album, only to discover later that the material thereon has been re-issued by a 'pirate' company and is readily available to all and sundry through normal channels. Such has been the case with the 2-LP set "BING CROSBY - FOR COLLECTORS ONLY" of which only 500 copies were pressed in 1968. It was an immediate sell-out but many collectors, including yours truly, didn't hear about the album until several weeks after its release. It was reviewed by Jean-Paul Frereault on pages 14-16 of "BING"-10 (May 1968 issue).

Imagine the thoughts of the 'fortunate 500' upon hearing of two new releases in August of this year on US 'Curtain Calls' label, namely...

No.100/1 "DICK TRACY IN 'B' FLAT"
The celebrated all-star cast parody of 'DICK TRACY', starring Bing Crosby, Dinah Shore, Bob Hope, Judy Garland, Frank Sinatra, The Andrews Sisters, etc. 'Command Performance', recorded for the Armed Forces Radio Service, February 15th 1945.

No.100/2 "BOTH SIDES OF BING CROSBY"

Rollicking Rockaway Raoul	Promotion recording for the film: 'The Great John L.'
Argument with Jack Kapp	Iowa (radio fluff)
Robins and roses (parody)	Always (radio fluff)
Jimmy Valentine (fluff)	Red Cross Show sketch with Hope
Wrap your troubles in dreams (fluff)	*I positively refuse to sing (film publicity recording)
*Jingle bells (fluff)	*Only forever
*A blues serenade (fluff)	*Where the turf meets the surf
The Seventh Air Force song	
Your All Time Flop Parade	

*Not on the original 2-LP release. (The last two items on the second side come from a Crosby radio programme to celebrate the opening of the Delmar Race Track, broadcast August 16th 1940)

Comparison of these separate issues with the 1968 double-album reveals that somebody has used the original material (together with five additional items) to create two so-called 'new' releases, much to the delight of everyone except those who paid dearly for their sets six years ago!

A copy of album 100/1 is not to hand at the time of writing, but the cover of album 100/2 shows a drawing of two Bing Crosby's, one on each side of a huge upright gramophone record. One is dressed as a priest - the other as the devil! The sleeve notes are written in 'chatty' style but impart little information, other than that which can be deduced by reading the contents.

Whoever is responsible for these issues receives this reviewer's congratulations, for it is my personal opinion that all Crosby material should be made available to each and every collector - not restricted to a limited few. If the producers of these discs are reading this review (they cannot be identified from the labels or covers), I urge them to release a third disc containing the remainder of the material from the original set, of which many of us possess only tape dubbings. (EDITOR).

==========

The special Christmas issue of "BING" will contain articles by JOHN BIGNELL, PETER DIFFLEY and ALF FARROW, all contributing to your holiday enjoyment.

Quote: "BING" magazine is, of course, a great way to get to know as fine and helpful group of people as there are anywhere....

KENNETH E. GRAY
("BINGANG", June 1974 issue)

CELLULOID CROSBY

by the ICC's own "Philip Jenkinson" - KEITH PARKINSON

When looking up information for the last article in this series about "RIDING HIGH" I constantly encountered references to "HERE COMES THE GROOM", the connection being the direction of both films by Frank Capra. The film "MR. MUSIC" intervened but in April 1951 Bing went before the cameras for Capra again after a break of about 18 months.

A remark made by Capra gives the impression that he was not completely at home at Paramount. "I knew that without complete control of their content I could make a hundred Bing Crosby comedies and never feed a hungry heart". The Hollywood system of 20 years ago made it virtually impossible for any one person to function as a dictator, besides which no one individual could be blessed with gifts which made him the best director, musical director, choreographer, and art director. The conclusion has to be that Capra wanted the impossible. Capra was not originally slated to direct anyhow. Richard Haydn was the studio's initial choice. He had been briefed by Paramount when Irving Asher first approached the studio with a story he saw clearly as a Bing vehicle.

The plot was surefire. Bing was cast as a newspaper reporter competing with estate agent Franchot Tone for the hand of Jane Wyman and impulsively adopting two orphans along the way. Supporting the plot was a bunch of songs, the standouts of which were "Misto Cristofo Columbo" and the Academy Award winning "In the Cool, Cool, Cool of the Evening".

"Cool, Cool, Cool" was found by Joe Sistrom in Paramount's files where it is said to have lain for several years. It was originally written by Johnny Mercer and Hoagy Carmichael for a Betty Hutton picture which was axed by the studio head. A demonstration disc was unearthed and played to Bing. The record began "This is Johnny Mercer singing 'Cool, Cool, Cool of the Evening', lyrics by Mercer and music by Hoagy Carmichael", then Hoagy played the piano introduction and Mercer burst into song. Bing liked it and it was featured several times in the film. In the song's showcase presentation in the film, Patti Page's husband Charles O'Curran was hired to work out the dance routine. Technically speaking, the song's recording rated a mention in "FILM DAILY" where it was reported: "Marking a first, Paramount's full orchestra yesterday recorded on the scoring stage while Bing Crosby and Jane Wyman simultaneously recorded Johnny Mercer's 'In the Cool, Cool, Cool of the Evening' blocks away". The report was based on the fact that the orchestra played on the music stage whilst Bing and Jane sang on the sound stage before the cameras. They had miniature radios in their ears to pick up the orchestra from antenna loops on the floor. The soundtrack blended both voices and orchestra to produce a technically satisfactory recording. When the film next has a showing on television - IBA at present own the rights for UK television - it is worth paying particular attention to the song's presentation on the screen. An intricately organised 'take' made possible the photographing and recording of Bing and Jane as they started their song and dance in a plush upstairs office and then, without a break, clowned and sang down a corridor, stepped into a lift, stepped out into the main lobby, into the lighted street and down the street to Jane's car.

In the film one of the children Bing adopts, Bobby, was played by a ten year old Jacky Gancel of Paris. Jacky was ideal for the part in every respect apart from his inability to speak English. This meant that it was necessary for him to learn his lines phonetically with the result that Bing 'adopted' the boy and probably became Paramount's most expensive dialogue coach.

Critically and commercially, the film achieved all it set out to do. "VARIETY" - that barometer of the great unwashed - correctly predicted "A smash hit ... a cinch to be one of the studio's biggest grossers..."

****

I've been re-reading "LIFE WITH GROUCHO" by Arthur Marx some 20 odd years after its publication. Groucho's son strings together hundreds of anecdotes in such a way that a straightforward narrative develops and the reader finds himself with a very amusing biography. Two of Groucho's encounters with Bing are worth relating. Whenever circumstances brought them together they liked to organise a barber-shop quartet group. Once they were on a war-bond tour and found themselves lacking an alto when they dined with Jerry Colonna at a res-

taurant in Milwaukee. Bing volunteered to find one and went to every table in the place looking for someone. Everyone turned him down and he returned to Groucho and Colonna very disappointed. "There's no big punch finish to the story", said Groucho, "but I don't think I'll ever forget that scene. There was probably the highest-priced singer in the world - one of the most famous personalities of all times - going through some dumpy joint in Milwaukee, pleading with people to sing harmony with us, and getting turned down. They didn't recognise him. They thought he was some screwball". Music is behind another Bing story Arthur Marx relates. Groucho and Bing had a contest to see who could remember the lyrics to the most old songs. Crosby was forced to concede the match after the first hour, but during their musical interlude Groucho came up with an old Irving Berlin tune called "Play a Simple Melody". Bing had never heard it before then but he was impressed enough to record the song with son Gary and it was a sizeable hit.

I can recommend Leonard Maltin's "MOVIE COMEDY TEAMS" (Signet, $1.50) if only because of the thoroughness with which he researches its subjects. The filmography for Laurel and Hardy is the most complete listing I have ever encountered whilst the listing of over 200 comedies by the three Stooges could be no easy (nor enviable) task because Maltin confesses to having viewed a large number of them in order to obtain credits and storyline. In his introduction the author gives his reason for omitting Hope and Crosby because they weren't really a comedy team, "...they were two entertainers who happened to work together often". Inevitably, in a book covering the careers of such entertainers as the Marx Brothers, Burns and Allen and the Wiere Brothers, Bing's name constantly crops up. One interesting piece of information is given in the study of the film career of Dean Martin and Jerry Lewis. The team split at the end of 1956. Certainly both were anxious to further their respective solo careers. Then on September 30th, 1958 they had a memorable encounter. Lewis was a guest on Eddie Fisher's television show and told Fisher that he wanted to sing. Suddenly, Dean Martin proceeded to chase his former partner around the stage whilst Bing heckled and Eddie Fisher doubled up with laughter. Apparently the appearance was spontaneous and gave columnists to speculate about a re-teaming which it is safe to assume is unlikely ever to happen.

****

A sad note on which to end this article: Billy De Wolfe died aged 65 during treatment for cancer in a Los Angeles Hospital. As a Paramount contract star in the 1940's, it was inevitable that he should appear with Bing in a couple of films, and his toothy moustachioed face makes him unmistakable in "DIXIE" (1943) and "BLUE SKIES" (1946). In the former he played Mr. Bones, an entertainer/card sharp who first encountered and cheated Bing on a riverboat, subsequently including him in his minstrel show act. In "BLUE SKIES" he was first seen as Fred Astaire's partner in a night club act and he later had the opportunity to present his famous 'Lady Taking a Bath' vaudeville sketch. One obituary credits him as appearing "in several of the Bob Hope and Bing Crosby films", a fact unconfirmed unless he had uncredited bit parts. His only other appearance in a Crosby movie was his inclusion in a singing group that parodied "Swinging on a Star" in "DUFFY'S TAVERN" (1944).

==========

KEN BARNES (author of "SINATRA AND THE GREAT SONG STYLISTS") writes to our Publicity Officer, LESLIE GAYLOR ... the following paragraphs are extracted from a two-page letter dated July 1st, 1974:-

Dear Mr. Gaylor,

I have been actively engaged as scriptwriter of the weekly BBC Radio-2 series, "THE SONG STYLISTS", which brings me to the reason for this letter. Teddy Johnson showed me your recent letter which enclosed details of Bing's current activities. I was most interested to learn that Bing is thinking of making a new album. But since the planning and actual concept seems to be rather vague at this stage, I wonder if I can be of help in handling this situation. For the past few years I have been working successfully as an independent record producer - concentrating mainly on big band jazz and easy-listening orchestral albums - with regular releases on EMI, CBS, Pye, Music for Pleasure, Readers' Digest, etc. Just recently, I produced two albums with

Johnny Mercer singing his own songs - the first of which is released this month on Pye (the second is scheduled for October release). Well, a couple of months ago my work in this connection took me to Hollywood. While I was over there, I happened to mention to a publisher friend of mine that I would be delighted at the chance to produce an album with Bing. My friend - Marshall Robbins of the Johnny Mercer office - rang Bing's secretary and explained my idea. She said that Mr. Crosby only records when he feels like it, and then only if the concept is a good one.

Considering the recent success of Bing's "Tie a Yellow Ribbon", I thought it was a pity that he didn't have an album based on that title. It's too late now, of course, to follow that one up, but it certainly proved that with the right song, Bing can be just as commercial as the 'new fellas'. He always was a first-rate rhythm singer, but I don't think much advantage has been taken of this fact in recent years. The one exception was "BING 'N' BASIE" which I enjoyed enormously. I think he would be well advised to do something along these lines, but in a slightly different way.

If he were interested in discussing the matter with me, I know I could raise a substantial budget to record him here in London. As it happens, I should be in Caligornia again soon to discuss an album project I am doing with composer/arranger Neal Hefti. It would be an easy matter for me to travel up to San Francisco and kick some ideas around. One suggestion that might appeal to him would be a collection of duets with Johnny Mercer. Apart from this, I would certainly jump at the chance to record an album of oldies with Bing ....ragtime, swing, ballads - anything that felt right.

Perhaps I'm reaching too high, but if Bing would like to take a chance I think it would result in his best LP for years. I would appreciate your comments - especially since he seems to discuss these matters with you.

Yours sincerely,
KEN BARNES.

(EDITOR's comments: Leslie informs me that he has written to Bing and Larry explaining the contents of Ken Barnes' letter. At the time of 'going to press' I am still awaiting the results of this exchange of correspondence.)

==========

S P E C I A L A N N O U N C E M E N T The ICC will be pleased to stencil, duplicate and publish discographical listings (similar in content to the current supplement) of every Bing Crosby 78 rpm record issued in America, Australia, and all other countries. Should any overseas members wish to undertake the task of compiling complete listings on behalf of their own country, please contact the Editor. Listings such as these have never before been published but with members' co-operation, the ICC is prepared to document Bing's entire recorded output on 78 rpm discs throughout the world. Each list will be issued as a supplement and distributed freely with "BING" magazine, full credit being given to the compilers in each case. All correspondence relating to this announcement should be addressed to the Editor.

In collaboration with JIM HAYES, the ICC is currently preparing a 'skeletal' check list of every Bing Crosby 45 rpm 'single' and 'extended play' disc, issued in Great Britain. We hope to publish this list in the Christmas issue.

==========

Two additions to CROSBY SHOPPE (see facing page) ...

FOR EXCHANGE: The Editor has a mint 6-LP set of "THOSE MEMORY YEARS" (Longines Symphonette Society). Includes 3 Bing tracks (see page 65 of LP-OGRAPHY). Will exchange for mint copy of US RCA-Victor's "LES POUPEES DE PARIS" or US HO-HO-HO issue, "A WARM AND WONDERFUL CHRISTMAS EVE WITH BING AND FRANK", mint, please!

WANTED: Joker albums, "JAZZIN' BING CROSBY" and "THE GREAT VOCALISTS", plus Family album, "PAUL WHITEMAN ORCHESTRA - 1928". Prices, please, to Wig Wiggins, American Embassy, P.O. Box 535, Valletta, Malta.

CROSBY SHOPPE

FREE advertising for ICC members wishing to buy, sell or exchange items of Crosbyana - records, tapes, etc.

FOR EXCHANGE: The following 78's (mainly of AU origin) are for exchange only. A list of my 'wants' will be supplied on request. Depending on the rarity of records involved, multiple exchanges will be considered in either direction.

EA 167 Muddy water (two copies: VG- and G-)
EA 265 My blue heaven (G)
EA 476 The Calinda (VG)
1448-D Lonesome in the moonlight (G)
07001 Get out and get under the moon/Evening star (G-)
07008 That's my weakness now (G-)
B 5471 Ol' man river/Make believe (G - cracked but playable)
EA 928 I'm gonna get you/Ho hum (VG - side A: 8 groove chip start)
DO 1092 Shadow waltz/I've got to sing a torch song (VG - side A: hair crack)
DO 3507 Try a little tenderness/How deep is the ocean (VG+)
DO 1089 Thanks/Black moonlight (G- and VG : two copies)
DO 1087 Home on the range/Let's spend an evening at home (VG)
DO 1177 Dinah/Shine (VG)
DO 3508 Paradise/Let's try again (G+)
DO 1086 Last round up/Did you ever see a dream walking (two copies: G and G-)
DO 1094 Temptation/We'll make hay while the sun shines (two copies: G and VG)
DB 2035 Gay love/Can't we be friends (E)
DB 1971 Paradise/My honey's loving arms (VG+)
DB 2059 May I?/Love thy neighbour (E-)
DB 2208 Let's try again/Let's put out the lights (VG+)
DB 1829 Brother can you spare a dime/Home on the range (VG)
DC 497 You're getting to be a habit with me/You've got me crying again (E)
01597 The day you came along/I guess it had to be that way (G)
02101 Stardust/Red sails in the sunset (E-)
M 13165 (Melotone label) Love in bloom/I guess it had to be that way (G+)
1008 (Harmony label) Stay on the right side of the road/Waltzing in a dream (E)
M 100 (JAP Columbia) Blue prelude/Some of these days (E-)
01874 Two cigarettes in the dark/Sweetheart waltz (G+)
791 Robins and roses/We'll rest at the end of the trail (E-)
Y5362 Gypsy love song/Poor old rover (three copies: E, G+ and G+)
Y5563 You made me love you/Do you ever think of me (G)
Y5200 The moon of Manakoora/There's a goldmine in the sky (G+ and VG)
Y5152 Sweet is the word for you/Blue Hawaii (G+)
Y5080 Silent night/Adeste Fideles (E - side A: 8 groove chip)
Y5136 Hawaiian paradise/South sea island magic (E and G)
Y5156 For love alone/I never realised (G)
Y5243 Swing low, sweet chariot/When the organ played (G)
Y5231 Don't let that moon get away/Small fry (VG)
Y5342 Bloom is on the sage/It's a lonely trail (VG)
Y5302 I have eyes/The funny old hills (G)
Y5074 Let me call you sweetheart/Someday sweetheart (E)
1201 Sentimental and melancholy/The one rose (G+)
1819 Let me whisper I love you/Swing low, sweet chariot (VG)

(Note: I also have available a couple of dozen US Decca issues - 1940's period - in similar conditions to the above. Let me know your wants.)

The following are 12" LP's:-

Festival FR12-1003 "ANYTHING GOES"
RCA-Victor L 10347 "BING WITH A BEAT"
Golden LP 79 "MOTHER GOOSE SONGS"

Finally: Paramount Radio Recording: 78 rpm, RR 13335: Welcome to my dreams. ('B' side non-Bing) VG.

All correspondence regarding the above advertisement to:
BOB MACHLISS, 10 DEVON STREET, CAULFIELD, VICTORIA, AUSTRALIA, 3161.

THE CREMO DIRECTORY - published by Larry Kiner, 7554 132nd Avenue, N.E., Kirkland, Washington, 98033, USA - includes details of all Bing's radio broadcasts for Cremo Cigars. The cost is $2.50 per copy (UK equivalent approximately £1 but check with your bank first). Please mention "BING" when writing.

WANTED: Any Bing Crosby material on foreign labels. Please write to Frank Grant, 19 Armadale Street, Glasgow, Scotland, G31 2QT.

FOR EXCHANGE: The following two 12" albums are for exchange only: Calender R66-409 "BING GOES HAWAIIAN" including such tracks as "Bali Ha'i", "Aloha Oe", "Blue Hawaii" and "My Isle of Golden Dreams". Festival FR12-1169 "BLUE HAWAII" (as US Decca equivalent DL 8269 - refer to page 57 of the LP-OGRAPHY). Write to: Ron Daniels, 31 Coach Street, Salisbury East, South Australia, 5109.

WANTED: The following three albums are required in the best possible condition: "FANCY MEETING YOU HERE", "RENDEZVOUS", "COOL OF THE EVENING" (BING 13) (All 12" UK issues). Please write to Ron Daniels (address above).

WANTED: Any Bing recordings on cassette tapes. Please state price and particulars to: Stan Phillips, 3 White Lodge, Parkstone Road, Poole, Dorset.

WANTED: The following LP's are required in the best possible condition: LA 8674, LA 8714, LAT 8217, LAT 8334, LAT 8505, C 868 (EL SENOR BING), RD-27032 (BING WITH A BEAT), R 6106 (RETURN TO PARADISE ISLANDS). Please write to: Miss Pat Forster, 11 Norfolk Close, St.Margarets, East Twickenham, Middlesex.

THE OFFICIAL ICC TAPE: A special collection of Bing's personal spoken messages to the International Crosby Circle, available on tape from the Editor. Price 90 pence (including postage and packing). Tape is recorded dual-track at 3¾ i.p.s. on open reel, although cassettes can be supplied by special arrangement. Refer to page 14 of "BING"-32 for full details.

SPECIAL ICC SERVICE: Edward Hale wishes to announce that he has the facilities to play and tape-record transcription records up to 24" in diameter. Members wishing to take advantage of this service are invited to contact Edward at 48 Highbury Hill, London, N5 1AP. (SAE appreciated).

CLUB CROSBY: All ICC members are invited to join the American Club Crosby (founded in 1937). Dues are $2.50 a year which include subscription to the official club magazine, "BING-GANG". For further details write to Miss Pat Sullivan (President), 1301, Sheridan Avenue, No. 96, Chico, California 95926, USA.(new address!). Please mention "BING" magazine when writing.

AVAILABLE TO REGISTERED ICC MEMBERS ONLY:

CLUB TIES in navy blue and of the finest possible quality - worn by the Editor and hundreds of members at many public functions.	...	£1.00 each
CLUB CAR BADGES for either grille or bar fitting - please state your requirements.	...	£2.75 each
CLUB BLAZER BADGES with either blue or black background.	...	£3.75 each

Each item bears the special full-colour emblem designed specially for the ICC. Prices quoted above include postage and packing. Members are advised to allow eight weeks for delivery. Cash with order, please, to RON BAXTER, 24 ROPERGATE, PONTEFRACT, YORKS, ENGLAND. (Telephone 2351).

TAPE CROSBY: Not to be confused with the much-acclaimed "BING" Tape Service operated by Bob Roberts, the "TAPE CROSBY" operates as an independent feature of this magazine. It consists of a frequently-changing taped 'programme' of Crosbyana (records and chat) which circulates regularly amongst a limited number of ICC members. Interested applicants are advised that there is currently a waiting list, but letters of enquiry will be welcomed by FRED REYNOLDS, at 69 Heathmere Avenue, Yardley, Birmingham, B25 8RQ. A review of a typical programme will be published shortly in "BING" for the general interest of all members.

BOB ROBERTS introduces the "BING" TAPE SERVICE....

Operating in conjunction with the ICC, the "BING" Tape Service provides members with the unique opportunity of acquiring high quality tapes of virtually anything ever sung or spoken by Bing Crosby into a microphone during the course of his 48 year old career in show business, whether it be from radio, television, films, records, private recordings, etc. As we are well aware, strict legal copyright clauses appertain to private tape recording (for obvious reasons!) but these special facilities are available via the ICC without offence to anyone. Material available would fill more pages than 12 copies of "BING" magazine, but rest assured, if Bing has either sung, spoken, coughed or sneezed into a microphone, then a dubbing can be yours at a very reasonable price. All tape is fully guaranteed and recorded dual-track at 3¾, 7½ or 15 i.p.s. on open reel to suit the facilities of members. Delivery is usually within one week of receipt of payment. For further information, please send a stamped SAE to:
BOB ROBERTS (ICC PUBLICITY OFFICER), 56 THOROLD ROAD, CHATHAM, KENT, ENGLAND.

Announcing 'DISC RESEARCH ENGLAND 'ARTISTE' CATALOGUES' - now available from our very good friend JIM HAYES. On receipt of a stamped SAE he will be pleased to send you advertising literature appertaining to a wide selection of catalogues covering nearly every 78 rpm record issued by all the major (and minor) manufacturing companies in the UK. Write to Jim (mentioning "BING" magazine) at 161 BOWLAND DRIVE, LIVERPOOL, L21 0JA.

ADVERTISING: A reminder to all members that advertising in "BING" is absolutely free, but please bear in mind that we cannot accept extensive auction lists of more than half a page in depth. You would do better to submit a 'set price' sales list (these are far more popular) but please remember that full information (record numbers, titles, labels, conditions, etc.) must accompany every list. All advertisements must be sent to the Editor, "Bingville", 72 Stromness Road, Southend-on-Sea, Essex, SS2 4JQ, England.

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FRANK MURPHY writes: If any club members are passing through Newcastle they may care to attend one of our 'live' record sessions which are really catching on in this area. The following sessions are scheduled for the immediate future:

Wednesday, Oct. 2: CINEMA AND THEATRE ORGAN NIGHT
Wednesday, Nov. 6: THE AL JOLSON STORY (introduced by Peter Hetherington)
Wednesday, Dec. 4: CHRISTMAS ON 78's (introduced by Ian Charlton)
Wednesday, Dec.11: THE BING CROSBY CHRISTMAS SHOW (intro. by Frank Murphy)
Wednesday, Jan. 8: COMEDY ON RECORD (introduced by Phil Penfold)

Rendezvous: THE BRIDGE HOTEL, NEWCASTLE (Opposite the Old Castle). All programmes commence at 7.30 p.m. until 10 p.m. approximately.

THE NEWCASTLE 78 RECORDS SOCIETY in association with RADIO TYNESIDE - THE HOSPITAL BROADCASTING SERVICE. Secretary: Frank Murphy, 32 Ferndale Avenue, Wallsend, Northumberland. Telephone 629464.

YOU HAVE BEEN WARNED!....
Regrettably, the Editor still finds it necessary to advise contributors that there is a copy deadline applicable to each issue of the magazine. Copy which arrives later than the last week of the month preceding publication month cannot be guaranteed a place in that issue. The omission of certain articles and announcements from this month's edition in particular is a direct result of previous reminders being overlooked! Already, a large number of features are scheduled for Christmas publication, so if you intend contributing to issue 36, make haste!

BING ON THE BOX

BERT BISHOP reviews the recent radio and television programmes featuring Bing...

Taking the 'Box' to really mean television, and reporting as I do from the London region only, there is only the one TV appearance by Bing to report on that I have seen or that has been brought to my attention. This was on Sunday, 14th July at 10.45 p.m., at which time BBC-1 presented, in colour, a programme entitled "WORDS BY JOHNNY MERCER". It was a programme in the OMNIBUS scries and had Mercer in the studio being interviewed by Humphrey Lyttelton. Mercer is well known to Bing fans not only for the many songs that Bing has recorded and for which Mercer has written the lyrics, but also for the duets which they have put down on wax together. Although Bing's name wasn't mentioned directly, his was the first face and voice heard in the film clips that were featured to illustrate the substance of discussion between interviewer and subject. Reference to Mercer's "That Old Black Magic" gave way to Bing singing this song in a clip from the film "HERE COME THE WAVES"; a 1944 film co-starring Betty Hutton in a dual role as twin sisters of opposing temperments, both being in the W.A.V.E.S. (the American women's Naval Service). Bing played Johnny Cabot, a popular crooner of the day who (in this particular sequence) 'plays' to his 'bobby-sox' audience in what can only be seen as a 'send up' of Sinatra and similar song stylists of the day. An amusing rendition which prompts the question, why did Bing never commercially record this great number - in his own style, of course?

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London ITV has been presenting a series of Shirley Temple films - from 10.35 until 11.30 a.m. on Tuesday mornings. On the 9th July, "POOR LITTLE RICH GIRL" was the feature film, and in one particular sequence she sings a song called "But Definately" which is a 'send up' of Bing. She went into this happy little ditty in the following manner:

"When you are singing 'the blue of the day' and whistling 'the gold of the dawn' - bing, bing. Are you my favourite? - you know that you are; but definately - boo, ba, boo, boo, boo".

From hereon the song is sung more or less 'straight' until the penultimate line when, being joined by Alice Faye and Jack Haley, they all sing:

"The name of this song ain't 'Dinah', the name of this song ain't 'Dinah', the name of this song ain't 'Dinah', it's 'But Definately' - hahh!"

The final expletive by Shirley is given the full 'cymbal' treatment just as Bing used to do in his Rhythm Boys days! Note, too, that the last lines are sung as a direct parody of the Bing and Mills Brothers' version of "Dinah".

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The following week, Miss Temple's film "STOWAWAY" gave the opportunity for another parody of Bing - in fact a direct impersonation; only this time by a Chinese chappie singing "Please". If you can imagine: "Please, lend a lirrle ear to my pleas - lend a lay of cheer to my pleas"!

****

A BBC-1 TV programme called "READ ALL ABOUT IT" featured Bing in an unusual way during a recent run of the series on the current 'pick of the week' from the paper-backs. The visual presenter, Melvyn Bragg, produced a book on first names and their origins and said he would leave the review to Bing Crosby; whereupon Bing's recording of "Mary's a Grand Old Name" was played whilst at the same time photographs of famous 'Mary's' - Queen of Scots, the liner Queen Mary, etc. - were shown on the screen.

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So much for TV. Radio has provided a number of 'hearings' of Bing's records as reported by many readers - quite a number of tracks from the "BING 'N' BASIE" album. On 13th August, Radio-2 presented a programme at 8.03 p.m. called "STAR SOUND" and sub-titled 'You Asked For It'. Listeners' requests, of course. This was a musical look at the world of films by way of a flash-back to the 40's and what Hollywood was producing as a palliative to the war years. Although most of the items were original film soundtrack and radio extracts, the Bing content consisted solely of the commercial recording of "Put it there, Pal" with Bob Hope.

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* CONTINUED ON PAGE 20 *
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* There is a likelihood of the "PARKINSON" Show *
* being repeated this Christmas. Further news, *
* if any, in the next edition of this magazine. *
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CROSBYOGRAPHY

Discographical Research conducted by the EDITOR and RON DANIELS...

RON writes: Having managed to borrow a copy of "BING"-33 (my own copy having been delayed due to a postal strike in Sydney, Australia) I read Colin Pugh's letter regarding the "All Star Festival" album. I myself was also surprised to see that it had been included under the 'FESTIVAL' heading in the ICC's LP-OGRAPHY. I immediately studied my copy to find some clues but there was nothing to indicate the manufacturing company. I assumed some Aussie collector must have had inside information which had been passed on to you. However, after reading Colin's letter I decided to look a little deeper into the matter, coming to the conclusion that the only connection with Festival label is the word 'Festival' which appears in the title! There is no clue on the label or cover, except for a royalty stamp for Anne Shelton's number "Greensleeves" which gives a possible country origin of Australia, namely 'Boosey & Hawkes, Aust.' It could be different on the UK issues. I next checked through three Festival catalogues, and nowhere do they use a suffix in their numbering system. They use prefixes only, mainly 'DL' but not 'DY' so it seems. The next thing was matrix numbers. The number on the 'United Nations' record was AA8000-1Y and 2Y. Checking a couple of Festival albums I found no similarity in the numbering. Then taking a hint from Colin I pulled out a 12" Philips LP of Frankie Vaughan purchased around the same time. Lo and behold the matrix number was AA10728-1L and 2L. I then dug out a 10" Philips LP of Glen Miller, the matrix number reading AA07738-1R and 2R. From the foregoing I would suggest that the "All Star Festival" record was released in Australia and made by Philips, probably in Australia.
(EDITOR's comments: Let us agree, then, that the "All Star Festival" disc should be re-allocated under 12" UK PHILIPS within the LP-OGRAPHY. Not wishing to throw us into further confusion, I cannot find any mention of 'Boosey & Hawkes, Aust.' on my own particular copy - neither on the label nor the cover!)

INFORMATION REQUIRED
A Bing Crosby/Dean Martin LP has recently been brought to our attention, the title of which is "BING, DEANO 'N' DIXIE". Apart from the fact that it appears on the 'REPRISE' label (R 6127), all other information has successfully eluded us. Can anyone supply further 'gen'? It doesn't appear to be a new release.

WHERE OR WHEN?
We used this heading once before when Bert Day pointed out that Bing introduced every radio show by singing "When the blue of the night meets the gold of the day". Bert wrote to Bing, asking why this was so. Unfortunately, Bing was unable to give an explanation ... in fact he was unaware that he had sung "when" instead of "where"! However, contrary to popular belief, Bing did sing the correct lyric on at least one occasion. Lend an ear to the Philco introduction of June 4th, 1947 as featured on the US Viva album, "Themes Like Old Times". Unmistakeably "where" on that occasion! Surely there were others?

"LINDA" (see page 23 of "BING"-34)
We're wondering if Bing's song to his nurse when he was hospitalised earlier this year is the same as that which appears on a Perry Como LP, "No Other Love" (RCA-International INTS 1316). The label gives composer credit to 'Lawrence' and the lyrics begin as follows:-

Linda, Linda,
Morning, noon or night I find
Linda's always on my mind.
When I go to sleep, I never count sheep,
I count all the charms about Linda...

Perhaps our fact-finder Leslie Gaylor can check this out when he next corresponds with the Crosby Office?

MINI-DISCOGRAPHY additions and amendments
When the first edition of the ICC's MINI-DISCOGRAPHY appeared in 1968, Frank

Murphy issued a full sheet of corrections covering the first five pages alone. We're glad to say that the new edition has produced nothing quite so alarming, and the following few amendments are all that are necessary in order to bring your copy right up to date:-

p.12 I have so little to give (10 Aug. '36)
to read: For love alone

p.16 Sweetheart of Sigma Chi (14 June '41)
add: DLA 2440-C

p.17 You're the moment of a lifetime (8 July '41)
to read: Floras negras

p.17 Let me love you tonight (-C) (8 July '41) ... (-A) (8 July '41)
(unissued) to read: (test) delete: (unissued)

p.18 Poinciana (1 Oct. '43)
delete: take-B. (This was issued only on a wartime "V"-Disc, and as such is not eligible for inclusion in this commercial discography)

p.29 Re-allocate the following titles as follows:-
*18 Feb. The search is through
*17 Mar. The land around us
*17 Mar. Dissertation on a state of bliss
*13 July It's mine, it's yours

*Recording date. Mastered 23 Dec. 1954.

p.29 Suddenly there's a valley (23 Nov. '55)
add: (From CBS radio programme)

p.31 Add after 'JACK B. NIMBLE':
One early autumn afternoon
Amend preceding titles 'total' to 10)

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* Late addition brought to our attention by Ken Gray:
* p.20 I can't begin to tell you (7 Aug. '45)
* add: L 3904-?
* This is a hitherto undiscovered alternate take. Compare take-A with micro-groove pressings, Decca 45 9-23457 and DL 4527.
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THE EIGHTH WONDER OF THE WORLD ... KEITH PARKINSON comments upon the article thus titled in "BING"-34...

The definitive Bing compendium mentioned by the Editor on page 15 of the last issue is difficult but possible. One man managed it with 'JOLSONOGRAPHY' but Bing would require the pooling of a lot of information. I think that once a start was made, ideas would fall into place. I favour a 'year by year' approach. I would suggest starting with an 'easy' year such as 1935 and when the spirit of the venture carries the project along, a return to the 'difficult' years (the 1920's) could follow. Let's say that John tackles the commercial discography and takes charge of the editing. Somebody else could look after film material whilst others could handle the non-commercial and biographical sides. Illustrations could come from all over the world. There are hundreds of good, private photographs. The information for the year in question could be published as a part-work at a price which would maybe break even, but up until then it would be a labour of love. Additions and amendments could be solicited, and it could form part of a bound volume to be published at a more realistic price. If it looked like being expensive then let would-be purchasers pay over a period. Maybe it will take 10 years from start to finish but the time to begin should be within Bing's lifetime.

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* THE GUNN REPORT Many hundreds of 78's and occasional LP's for sale in each issue, including JAZZ, DANCE BANDS, BRASS BANDS, BING, VOCAL, PERSONALITY, LIGHT ORCHESTRAL, etc. In addition there are well-written articles and discographical information ... all presented in an inimitable and light-hearted style. Accept a FREE SAMPLE COPY and full details of subscription rates by writing to JOHN GUNN, 15 LYNTON ROAD, HADLEIGH, BENFLEET, ESSEX. Please mention "BING" magazine when writing. (August/September issue contains a photograph of the handsome Mr.J.G.!)
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DO I HEAR YOU SAYING?

The title from one of Bing's 1928 recording sessions introduces the Editor's postbag...

KEITH HYDE (Victoria, Australia) writes: The March issue of the magazine was, as always, most enjoyable and informative. The listing by KEN GRAY was of great interest and it would be an enormous help to collectors if Ken could manage to list the titles of all 'alternate takes' issued on LP's, their labels, catalogue numbers and countries of issue. A formidable task, I admit, but of vital interest to collectors. Information he lacked could be supplied by other members and once published could easily be kept up to date. Ken's address was not published or I would have written to him in person to tell him how much his work was appreciated and to put my request to him, so would you please do this on my behalf. Good to hear that Bing is back in business, and I hope the 'southern songs' LP eventuates. Looking forward to the next issue. Keep up the good work. We are all well at "El Bingo" and hope all at "Bingville" are the same!
(EDITOR's comment: I'm publishing Keith's and Ken's addresses below, should they wish to communicate with each other over the subject raised above. Keith Hyde, "El Bingo", 21 Carbeena Parade, West Heidelberg, Victoria, Australia, 3081. Ken Gray, 6301 N. Sheridan Road, Apt. 7-B, Chicago, Illinois 60660, USA.)

BOB MACHLISS (Victoria,Australia) writes: Many, many thanks for "BING"-33 which arrived along with the LP-OGRAPHY. I enjoyed both very much. Regarding the latter, I shall be able to supply you with some additional information on this for future issues. There are a lot of re-issues out at the moment plus a few albums that have been omitted, so I'll fill in the details when I get round to checking them out. Looking forward to future editions of "BING".
(EDITOR's comments: Thanks, Bob. As I've said before, a revised LP-OGRAPHY looks like being a 'must'. My own 'working' copy resembles something out of a horror film! A new edition right now would consist of 100 pages plus, compared with the original 80, but certain factors have to be borne in mind before we tackle a re-print. Would it sell, for instance?)

Mrs. GRACE LAMBERT (London) writes: Although I'm a newcomer to the ICC, I've been a fan of Bing since 1932 after seeing him in the "Big Broadcast". In 1933 he sent me a large photograph, signing it 'To Miss G. Hudson, Many thanks for your interest in me, Bing Crosby'. I was thrilled to bits (I was Miss Grace Hudson in those days, of course) but unfortunately after I married and when the London bombing was at its worst, I was evacuated to Norfolk leaving behind some personal belongings including the photograph, all of which were unfortunately lost. However, after all this time, I'm happy to say that I've received another photograph from Bing which he so kindly sent at my request. When I was a young girl working in Marks & Spencers in Oxford Street, London in 1933, I was on the record counter. What a lovely job in those days! I 'plugged' Bing's records every time a new one came out. I used to be thrilled to listen to them and to see how many I could sell each day. Of course, they were so cheap then. I still love playing them, even more so now. There is one particular record which I used to have called "Black Moonlight", but I've been unable to find a copy of it. It holds a lot of memories for me. I have Bing's book, "Call Me Lucky" and another called "Bing" written by his brothers Ted and Larry in 1937. Both books have been in my possession about 20 years. As you see, I appear to be living my life all over again, learning about Bing in this wonderful magazine. I belonged to his appreciation society once before, but had to leave it for personal reasons a few years ago. He's the greatest singer of them all - always has been and always will be!
(EDITOR's comments: I was so very pleased to receive Grace's interesting letter and I hope that one of our members will read it and be prompted to send her a spare copy of "Black Moonlight" which she particularly requires. Grace's address is as follows: 246 Ramsay Road, London, E7 9ET.)

'WIG' WIGGINS (USA) writes: My apologies for not having been in touch lately but I am in the midst of packing and moving overseas to Malta. Until further notice my new address will be as follows: American Embassy, P.O. Box 535, Valletta, Malta.

EDWARD HALE (Highbury, London) writes: I've just received my copy of the MINI-DISCOGRAPHY and I would like to express my gratitude to the team of compilers for this splendid work, namely yourself, Bert Bishop and Leslie Gaylor. I endorse everything that Frank Murphy says on page two of the book, and my thanks go to Reg for sending it to me so promptly. I urge all members who haven't yet purchased a copy to do so immediately. The MINI-DISCOGRAPHY is all that John and Reg claim it to be, and no member can possibly go without such a splendid work of reference.
(EDITOR's comments: Wow - how's that for a genuine 'plug'? Everyone, now, latch on good 'n' loud and buy a copy before it goes out of print.)

RON DANIELS (South Australia) writes: Many months ago I promised to make a list of Australian Bing Crosby LP's for inclusion in the LP-OGRAPHY. Many weeks later I still had a very incomplete list and by that time the LP-OGRAPHY had become a published reality. I would like to congratulate you and Reg for a fine bit of work. It must have taken lots of time and effort to get it all assembled, and it's certainly a must for the Crosby collector; besides being a monument to Bing it is a very necessary record of his output. In order to make this record as complete as possible I have gone through my copy and added all the information I have available on Australian releases. The enclosed typed sheets with this letter are a copy of all the additions and amendments I have made. I'm not sure whether you will bless me or curse me when you read them! I can't say this is a complete list but it's everything I've dug out so far. Sources have included my own collection, catalogues, record covers, record shops, and asking other collectors. It's surprising how many Australian collectors don't know the Australian issue numbers, mainly because they bought the UK or US issue, rather than wait for the Aussie release. This is why I feel that as much information on Bing's records should be put down in black and white before it is lost forever. I received a copy of Bing's latest release "Christmas Star" at the weekend and fully agree with WIG WIGGINS' review of it on page 24 of "BING"-33. It's quite a pleasant record but being the kind of record it is, it will probably be put away until Christmas 1974. I notice that Reg Bristo left out my favourite 'blue' song in his listing on page 48 of that same issue, namely "My Blue Heaven". Another 'blue' song is "My Blue, Blue Boy" sung by Bing and Judy Garland on the Legend LP - it's actually a parody of the aforementioned song, sung to that tune. I, also, will be interested to hear the experts' description of a dubbing (see page 38 of "BING"-33). I always thought that a 78 rpm record was a 'pressing' from the master, as was an LP. Of course, a re-issued LP is often re-mastered, which could be dubbed from the original masters or from 78's - for example, the 'JOKER' series of LP's. You see, if all 78's are dubbings, why are items DLA 1720-D and DLA 1720-F referred to as 'dubbings' of takes A and B respectively in the MINI-DISCOGRAPHY? I was under the impression that a dubbing was a copy from a disc or tape, which brings me to the conclusion that all pre-recorded tapes and cassettes are dubbings. You can't press a cassette! Thanks again to you and Reg for turning out a fine magazine. I'll say onething for "BING", it always comes out regularly! 'Nuff said!
(EDITOR's comments: Perhaps one of our 'experts' can settle once and for all the 'dubbing' controversy and put all our minds at rest! I have already given my own explanation of a 'dubbing' in the preface to the MINI-DISCOGRAPHY, but perhaps others may have different views. If so, we would like to hear them.)

ERIC CROWDER (Nottingham) writes: In all sincerity, may I say 'thank you' for the wonderful June edition of "BING" - you certainly did us proud here in Nottingham and I'm very grateful. I've sent a copy of the magazine to Radio Nottingham and they are obviously delighted, for on the strength of this I've been asked to appear in a series - a form of chat show - in which recent Bing events will be discussed and many records will be played. I sent a taped copy of my radio interview to Larry Crosby, and he replied soon afterwards, saying how much he had enjoyed it and thanking me for the 'plug'. I've also been fortunate in receiving some back issues of "BING" from Jim Hayes, so once again I'm indebted to your 'CROSBY SHOPPE'. Before closing, I would like to pay a tribute to LESLIE GAYLOR. Leslie has been a great help to me since I've joined the ICC. Nothing is too much for him - he's a wonderful man and a great credit to the magazine. I hope to meet him soon on a forthcoming holiday. Once again, many thanks and congratulations on your fine efforts on "BING".

BISHOP'S BENCH

Sit a spell ... more from BERT BISHOP

In all probability there will be published in this issue the letter from Larry Crosby, addressed to all Club Officials, which gives details of Bing's TV 'special' to be broadcast (most likely) on 9th October of this year. Following upon this news there came to me from a personal friend who works for an insurance company in Florida, a copy of 'MONY NEWS', which is published weekly by 'Mutual' of New York, 'for its employees and field force' - so states the front page. The first column on that page is devoted to the news that:

> The Mass Communications Program of the Life and Health Insurance business, America's 900,000 Life and Health Insurance People, will sponsor two television specials this fall. One will feature Bing Crosby and Bob Hope along with other stars, and the second will report the 1974 election returns. These two specials are expected to reach a vast audience, according to Blake T. Newton, Jr., President of the Institute of Life Insurance. The first special, "Bing and his Friends", will be telecast on October 9th, from 9 pm. to 10 pm. eastern time over the CBS-TV network. It will star four top entertainers, with Pearl Bailey and Sandy Duncan joining Crosby and Hope. The show is expected to attract 25% of the US television households for an audience of almost 45 million, substantially higher than the average evening prime-time program.

Well now, if any doubts have been expressed concerning Bing's health and career subsequent to his illness - cracked rib and all - they have well and truly been countered by the sponsors of his first show following his convalescence. By their action America's insurance companies have pronounced Bing fit and well, and obviously a very good risk!

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When on 14th July Dame Sibyl Hathaway, the 90-year-old ruler of the Channel Island of Sark, died, there appeared in the following day's 'Daily Express' a considerable obituary which featured a photograph of herself with Bing and Bob Hope, reputedly taken in 1961. All three looked considerably younger than that year would suggest and whilst it is true that Bing and Bob were in the UK for the filming of their last picture together - "ROAD TO HONG KONG" - I can hardly believe that this photograph was taken at that time. Both the 'lads' are dressed in their vaudeville outfits, pin-stripe suits, checquered waistcoats, bow-ties and rakish straw boaters, and this really does look like a late 'forties' photograph. That would make Dame Sibyl about 65, which age she looks. Can anyone throw any light on this enigmatic photo'?

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ICC member GEORGE PATMORE (Chelmsford) wrote to me recently and in his letter advised me that he had seen a Philip Jenkinson film programme in which that compere stated that in the film "THE BIG BROADCAST OF 1938", in which Bob Hope and Margaret Whiting sang "Thanks for the Memory", Bob was actually wearing one of Bing's toupees! This seems a highly apocryphal story because the 'scalp-doily' in question was one of those sleeked back 'Valentino patent leather types', to quote George. I've seen this film clip many times and I would be most surprised to discover that Jenkinson's remark was accurate; indeed, I don't believe that Hope wore a toupee anyway!

(EDITOR's comments: This paragraph brings to mind the photograph of Bing used on both issues of the early 10" Brunswick LP's "BING - THE EARLY THIRTIES", Volumes 1 & 2, LA 8740/8741. If Bing's hair ever looked like that, then I'm the captain of a row-boat!)

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If you number among those whose hobbies embrace 'home movies', then you may like to know that the two Bing/Mack Sennett sound 'shorts' are still available - in this instance at reduced prices. These films, put out by WALTON, are "BLUE OF THE NIGHT" and "SING, BING, SING" - both being one-reel versions of the original two-reelers, each about 200 feet in length, say 9 minutes running time. William Powell Film Distributors, 23 Victoria Street, Englefield Green, Egham, Surrey, have them on offer for £4.95 each in Standard-8 size; or if you prefer the larger Super-8 than that size is available too, but a price enquiry is advised first.

JOLSONOGRAPHY reprinted

Due to the continuing demand for 'JOLSONOGRAPHY', a second printing of 250 copies has been completed.

'JOLSONOGRAPHY' is 11" x 9" approximately, containing 284 pages and 135 photographs. It is tastefully bound in leathercloth and is gold blocked. In order to make this huge book more easy, and thus more enjoyable to read, it has been divided into ten sections, each covering a particular aspect of AL JOLSON's amazing career. The book is available now, priced at £15 ($50 USA) from the publisher: BARRIE ANDERTON, 70 SOUTHGATE ROAD, BOURNEMOUTH, HANTS. ENGLAND. Postage is free on UK orders; USA is $3 by surface mail or $10 by air-mail (insured). Payment may be made in any form of currency.

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Shortage of space this month prevents us from publishing a detailed description of 'JOLSONOGRAPHY', but full details can be obtained by referring to any back issue of this magazine. FULLY RECOMMENDED BY THE ICC, this book contains everything you need to know about AL JOLSON and BING CROSBY's popular radio series.

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Barrie Anderton has also re-printed the book entitled 'MISTAH JOLSON' written by Al's brother, Harry. Copies are available at £2.50 each including postage and packing. Stateside members, $8.00.

BING ON THE BOX

Continued from page 14...

BBC Radio-2 are currently running a series tracing the 60-year-old history of popular music under the main title of "RAGTIME TO ROCK 'N' ROLL". The story is narrated by actor Kenneth More. On Sunday, 18th August, at its usual broadcast time of 2.30 p.m. (for one hour) under the sub-title of 'Learn To Croon', it was farewell to Jolson and the brash singers as the depression years heralded in the subtle intimacy of the crooners. Although other artistes were mentioned, it was Bing who had most of the action in that department. Much of the dialogue was a rehash of what has already been heard in the 'LIFE AND TIMES' 14-part series, and Bing and his brother Bob were heard speaking the same lines. Vocal extracts from Bing's recordings of the time were played to illustrate the story, and they were as follows: "Mississippi Mud" (Rhythm Boys version, with piano); "I'll Get By"; "If I Had You" and "Can't We Be Friends?".

Too late to be handled properly in "KEEPING TRACK", the following details of new releases featuring Bing have only just arrived on the Editor's desk and are included here for the interest of our members. Full reviews, if available, will be printed in our special Christmas issue of "BING". In addition to reviews of the undermentioned releases, issue 36 will also feature two or three reviews which should have been printed in the current journal.

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12" US STANYAN 2SR 10066 (2-LP's) "A SALUTE TO THE HOLLYWOOD CANTEEN" (contains "Yes, indeed!" only)

12" US SOUNTRAK ST-101 "THE BIG BROADCAST OF 1932" (songs and dialogue from Bing's film soundtrack)

12" US MEMORABILIA MLP-722 "WHEN RADIO WAS KING" (Bing as guest on 'Burns & Allen Show' - late 1940's period)

12" US RADIOLA 2MR 2526 (2-LP's) "THE AMOS & ANDY STORY" (Bing in short guest spot)

12" US STARTONE ST-219 "BETTY GRABLE" (Bing introduces a 1954 Grable song, "What Did I Do?")

12" US NOSTALGIA SPECIAL RELEASE no.005 "PAUL WHITEMAN'S 70th BIRTHDAY PARTY" (March 24th, 1960, includes Bing in short guest spot)

THE REMAINDER OF THIS ISSUE HAS BEEN COMPILED AND TYPED BY REG BRISTO

OL' REG BRISTO IS BACK!

AND whoever says "Y - U - K !" can have my entire collection of Sinatra records! Hmmmm...that headline above looks no better than that album in the shops, does it? I did expect some of our more tolerant Crosby admirers to take me to task for my gentle ribbing of The Voice (sic) - or as The Clan (sic again - isn't this sickening?) have proclaimed it: The Guv'nor! Ye Gods...

And sure enough, I did have one letter. Just one. It ran ".....by the way, I hope you don't mind a little friendly criticism but I can't agree with your constant knocking of Sinatra. I rate him as being second only to Bing. In fact, the three all-time greats must be Bing, Sinatra and Al Jolson in that order...."

> Well, the first thing is that I certainly do NOT mind criticism: mind you if there'd been more than one objector I would have taken the coward's way out and not mentioned the matter again! Still, even if I don't mention it I imagine some of our Australian friends will - they've been the latest recipients of the Sinatra "amazing grace". Nearly caused a national strike, I was reading the other day.

But of course, a large number of people do admire the Sinatra voice; I don't know why, but they do. I was sparked, however, by my correspondent's listing of the three "all-time greats". Gets one thinking. My first three are Bing, Bing and Bing - but then, I'm hopelessly single-minded.

Yet I do admire other singers - with one conspicuous exception of course. But placing those behind Bing Crosby is no easy matter. I have enjoyed Vic Damone, Al Martino, the 40's Dick Haymes (not so much today's), Perry Como, certainly Al Jolson. I've even heard Dean Martin sing one or two songs I liked. I liked Bing's leading "disciples" - Mike Holliday and Dick Todd. I've also enjoyed Roy Chappell and - Richard Lillico!

But the one, two and three? Mighty difficult. I always find it difficult to classify the immortal Al Jolson; so far as I know he was never a dance-band singer, never had any real connections with the jazz world. He was a singer with tremendous compulsion, tremendous energy, tremendous personality...I never hear, or see, him without being reminded of all these things - and as is the case with so many other performers, how he shone when appearing with the true immortal - Bing!

Then there were a lot of singers this side of the Atlantic I always find easy on the ear - Al Bowlly, Sam Browne, Jack Plant, Denny Dennis....

But what am I doing? Or rather, what am I writing? Its no part of BING to spend too much time on lesser mortals - but that letter did get me thinking. Which three singers, I wonder, would our readers nominate as the all-time greats? I imagine we would get some startling nominations. We'll stick to the "popular" singers and, for this purpose, omit singers such as Lawrence Tibbett, Gigli, McCormack, Crooks, Chaliapin, Mario Lanza and scores of other "classical" singers. I think for sheer melodiousness, sheer "easy-on-the-ear" aspect after Bing I would have to put Perry Como; the third - well, it could be any one of a dozen. I would be interested in readers' selections, however.

PS. You wouldn't really want my collection of F.S. records! They are the ones on which he duets with Bing...one's I cannot really avoid having. Now let's get on with the real business!

> John Bassett and yours truly have occasionally mentioned the hard-work involved with the ICC, its being a labour of love, etc. etc. But bless 'em, our readers more than appreciate that as letters always show. And its handsome reward, handsome compensation. There are other compensations too.

Recognising that the appeal of Bing Crosby is truly international it was with some foresight that our former secretary, Frank Murphy, changed the name from the British Crosby Society to the International Crosby Circle. Already there were many members in America (some might argue that the Circle should have emanated from America!), Canada, and Australia. Since then we have recruited members from France, Germany, Holland, Belgium - and now Spain! So, its a case of -

Y VIVA ESPAÑA !

It was a great pleasure - as well as a unique occasion - to receive the following letter:

Carlos Ubach Hernandez,
Tetuan 28,
Sabadell, BARCELONA,
SPAIN.

Dear Mr. Bristo:

Few weeks ago I wrote to Mr. Bing Crosby asking him for someone to help me to find a complete discography of his records.
Today I have received a letter from his son Larry Crosby giving me your address: he says: "We suggest you write to Mr. Reg Bristo regarding information on a discography of Bing."
I should like to have a complete discography on a book or on sheets. I have a lot of records and some non-commercial material and I should like to know what I have not yet.

I shall be very thankful if you can help me.
Looking forward to your reply.

Yours faithfully,
Carlos Ubach...

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Well, it would have been a flinty-hearted Secretary who didn't respond to that lovely appeal and as we happened to be distributing the revised mini-discography at the time I posted off a copy to Carlos immediately, together with a letter of welcome and our "publicity" leaflet. I hoped it would make Carlos' day when he received it. Seems it did for about three weeks later I heard from Carlos again:

Dear Reg:

Last Saturday I received your letter and Bing's discography. I have been very glad with the discography you have sent me. Thanks for your compliments about my English and for the FIRST amigo from Spain. I think we can be very good friends.

Today I am sending you an IMO for 2.65 sterling, 1.30 for annual subscription 0.45 for discography and the rest for other two copies of discography. I am interested in getting THE A TO Z BING CROSBY and THE BING CROSBY LP-OGRAPHY. Please send them to me and tell me how much it costs and I will send the money. You can send me the magazines March, June, September and December this year.
Is it possible in your Club to exchange records or tapes of Bing? I have some non-commercial material. In 1969 Bing dedicated to me a record and a picture. I am glad to join in the International Crosby Circle because in Spain Bing is almost unknown for most of young people and here I have not the least opportunity to exchange records or tapes of Bing.

(Cont. over...

I hope you can understand my English, I love quite a lot your language.
Have you ever been in Spain?

Is there any book with Bing's lyrics of his songs? I have some difficulty to understand them.

WHERE CAN I GET SOME ADDRESSES OF THE MOST IMPORTANT BING'S COLLECTORS?

Well Reg, I close now know time next time. Looking forward to your reply.

Yours sincerely,

CARLOS.

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You see, I hope, what I mean when I say there are rewards for all the hard work? I have reprinted these letters exactly as written so you can see Carlo's command of English is excellent. It was I, however, who put the one sentence in capitals: it is my sincere wish that important collectors AND OTHERS may like to get in touch with Senor Carlos. He is obviously a genuine admirer of the great Bing, obviously a voice from a wilderness as far as Bing goes. I hasten to point out, however, that Carlos only makes the point that Bing is "unknown for most of the young people..." We know El Senor Bing is as well known to the older, more discerning, Spaniards as perhaps he is here. Certainly Bing's albums have been issued in Spain - some quite recently.

But Carlos clearly has difficulties in obtaining records and, especially, tapes. And it will be noted he has something to offer in exchange! Referring again to the excellent if sometimes quaint English of Carlos, it does remind me that all our European members write most delightfully in English - our petite little friend in Holland, Noor Van Heel is certainly a case in point. Its often a little embarrassing, I find! Have you noticed that all kinds of Europeans come on the television in interviews - footballers, lorry-drivers, airline pilots and all kinds, and speak amazingly good English! I wonder how WE line-up as linguists?

Clearly anyone who takes the little trouble to write to Carlos will make him a very happy Senor! He has, by the way, all the books he wanted - except BING issues: they are in short supply and he will read this in the first issue of the magazine he receives in Barcelona. As I said - Viva Espana and mucho felicidades to our first amigo from Espana....

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Come to think of it there wouldn't be much point in joining the ICC, I suppose, if one cannot speak, or understand, English! Its beyond us to produce multi-lingual editions!

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The past quarter has, as a matter of fact, been quite a tremendous one as far as correspondence from new members is concerned - and here I must again pay tribute to that indefatigable Crosby propagandist, LESLIE GAYLOR. So many writers start off:

"I have heard from Mr. Leslie Gaylor of the Isle of Wight that you are the Secretary of the International Crosby Circle....."

Leslie does, and has been doing for many years, a wonderful job for organised Crosbyana.

The following is a first class example - and I'm not at all sure that I shouldn't turn over the rest of this issue to not only prolific, but for me, highly talented correspondent from Middlesex. This county, incidentally, abounds with talented correspondents though I wouldn't want ANY reader to get depressed over that statement! Here for certain is a lost sheep safely in the fold - judge for yourselves! I have abridged some of the correspondence in order to get it all in!

Dear Mr. Bristo,

Now, how do I begin this letter which, crazily, has been pending for some three years now. Only today was I able to discover your address and that, following letters to three National newspapers, at least three to Melody Maker and at odd times, to EMI, Decca and various other people who, one felt, might know. Not YOUR address, personally, you understand, but simply that of any association which was dedicated to Bing Crosby. The name of Leslie Gaylor is one that was frequently bandied about at various junctures - Isle of Wight, I believe. Somehow I never got that either, and as a consequence, having no introduction to the central core of the situation, I have plaughed a lonely furrow, becoming quite desperate that no one seemed to know the location of this oasis.

At 43 years of age, I can claim to be a Bing fan for at least 35 years' standing and for the last ten or so I have dedicated a great deal of pleasure/anguish/frustration time and money to getting what I can in the way of Bing recordings. I should mention that for much of this time, financial problems caused me to sell that which I had gathered, twice. Now my financial and domestic problems are behind me.....and since regaining some financial stability and my old enthusiasm, I am living with my seven children, each of whom is as fond of Bing as I was myself, and although they have all their separate modern affections, he is regarded as very much one of the family. If I DID rather push him down their throats, they are none the worse for it.

I have concentrated on LP material on this third time around and guard with my very life some 42 discs. In the view of some this may seem a paltry enough collection but it is constantly being played and isn't simply gathering dust.....as to my finding this address of yours and the immediate dispatch of this letter, I have to thank a record shop in Richmond, which I haunt weekly, but until today had not thought of as likely to have such information. A letter from America regarding Totem records caused me to wonder if he could get certain issues for me as Harlequin (shops) have let me down on numerous occasions. "No," he told me "Harlequin seems to handle such records, or at least, that's where THE BING CROSBY ASSOCIATION REFERS THEM TO."

Thus, EUREKA, I got your address. I'm none the wiser as to how one gets round this lamentable import affair but at least I know that somewhere out there, someone else will step up and admit to knowing something about what's going on.

What do I do now? Is there something I can join???? Is there some kind of magazine, newsletter, information about recordings etc? If there is can you PLEASE RUSH ME DETAILS. I am so absolutely tickled pink that I've finally got this far, I can't tell you. Hell, I hope I'm not about to be zeroed again - I have followed so many blind leads in the past. On three separate instances I advertised for someone to write to on this subject, but I had this awful feeling I was the last fan left alive.

You will forgive me for running on so, but I felt quite light-headed at finally striking pay-dirt. Please help if you possibly can. In the very fondest anticipation of a whole new way of life, I am enclosing return postage and a plea for an answer in the near future.

I am, gratefully, and with thanks,
JOHN C. MARSHALL.

39, Kings Rd. Teddington,
MIDDLESEX.

(Cont. over.....

Well, John was not "zeroed again". Details were rushed to him - and we hope that whole new way of life has been opened to John! We admit that publicity, or the lack of it, is a bit of a bugbear with us and we are well aware - we've said so many times - that there are as dedicated Crosby followers outside the Circle as in it. But isn't it lovely when someone who thinks "he is the last fan left alive" suddenly finds that more or less unknown to him, there is indeed a whole new world of Crosbyana freely available. Mind, we did think we were now well enough known: Leslie Gaylor gets us frequently mentioned on the national networks, while all sorts of keen members are getting on "local radio" about us and Bing - witness Eric Crowder and Bob Roberts/Eric Griffiths recently, not to mention Frank Murphy who over the years has made many radio and TV appearances.

Still, let's get back to John Marshall - I am giving what I hope is an illuminating view of what the "poor old secretary" does apart from working on the magazine most days! And proving again that there are handsome rewards! I sent John a suitable letter, the current BING, our leaflet, the mini-discography and one or two odd pictures, just to show him a glimpse of what was going on. Modesty should, I suppose, forbid me producing John's return-of-post reply - but he has such a delightful sense of humour (in face of great odds, I might say) and to boot is undoubtedly a writer of some talent that I feel I must. It read:

> Dear Reg -
>
> Today appeared to be just another day. Hum-drummery abounded and despite its being pay day, to all intents and purposes it was one more round of doing this and that, organising chores and sitting down, towards midnight, for a quiet hour listening to a few records and the distant rumblings of another ulcer perforating. Ah...but wait. I walked into the living room and immediately found my eye drawn to a table onto which one solitary shaft of sunlight was playing. This tended to trigger off a flutter of curiosity but at that selfsame moment it seemed to me a great peal of organ music rippled among the discarded comics, clothing, and plimsols and unless I was mistaken, a veritable Hosannah began blending in from the left. Wasn't that the shade of Sam Goldwyn there, in a shadowed corner, pointing towards the table in question? Such visions - especially in stereo - are not so commonplace that I could resist having a peek at the bulky envelope which lay there, translucently looking up at me. With a great sob of relief (what a pity men aren't allowed to cry?) I saw it was from you. Lest I give the impression that I might be a teensy impetuous, or even slightly hysterial, I shall confine myself to the very minimum level of superlatives and merely assure you that hearing from you, today, was wonderful, marvellous, splendid, fantastic, colossal, fabulous, exquisite, incredible, thrilling, superb, scrumptious, unbelievable gigantic, great - and more than a little exciting! Hell, let's throw in one more exciting - you deserve it.
>
> That which I sent you could have been one more slightly nutty letter from a stranger - and to have back so very promptly such a pleasant and pleasing reply comes somewhere close to restoring my faith in human nature. Without having seen you am I correct in thinking you have this long white beard and moustache and a penchant for long red dressing gowns. Don't correct me if I am wrong. I hope the reindeer are well.....
>
> One recalls with continuing and indeed increasing pleasure just what Bing has meant to me over the years and although I'm Scot's, which to some involkes Andy Stewart at full nerve-jangling throttle, my very earliest memories are pure Crosby...both my parents have died in the past ten months (adding to recent travails and problems) and I like to think that between us many a happy reprise of earlier days has been dusted down and brought back to life by a number of my Bing records. My one other brother was once noted as an exponent of Bing's style,

purely within the family, you understand, and preferably without Bing getting to hear about it. His feelings would be hurt...

> Earliest personal recollections consist of a goodish Decca pick-up, brown-covered 78s and such titles as ITS EASY TO REMEMBER, which remains a favourite of mine, along with GOODNIGHT, LOVELY LITTLE LADY, PENNIES FROM HEAVEN and goodness knows what else. So, I was five or six, and it was about all we had othern than a few by people like Arthur Tracy and John Boles. A Bing movie was an outing into Glasgow and I think I saw most of them at least twice for they were revisisted later at the local flea-pit.....seeing Chatham in relation to Bob Roberts reminded me that I hadn't even seen the town since 1956 - when I was in the Navy. How very appropriate that so many memories should emanate from that locale via Bob's taping....I see that TEMPTATION comes in for "abuse" in the magazine, but I am so happy to see it at all I will not feel offended....so much I want, and I'm going to have it and I don't care if its tape, parchment, or animal skins - or if it means us living on bread and water.....
>
> I'm especially glad about radio transcripts as they seem to me to contain that very element of "feeling" which I crave....Hey! its nice to be able to say all of this without them looking at me as a possible recruit for psychiatric aid.....

I'm sure there is enough there to show you what a delightful "recruit" we have to the ICC in John C. Marshall - and his letters were merely by introduction, for in addition he has written AN ARTICLE! Here it is:

> Ask the average Bing lover what it was that first drew them to him and has kept them firmly anchored to his sports jacket tails ever since. Chances are they will tell you
>
> "..he looks like the kind of man you could buy a used car from..", or if not in those precise words, the basic meaning will suggest that feeling of down to earth honesty which one entrusts only to favourite relatives, puppy dogs, and a minute handful of tried and trusted friends.
>
> I myself, almost regretfully, cannot go all the way back down to the very beginnings of this very special relative of mine who does not even know I exist, but from around 1937 onwards anyone who offered an adverse criticism of him was liable to get a punch in the snoot. By that time I was allowed to play the pick-up(!) by myself and at least one, LITTLE BUCKAROO, was well and truly hooked. I had an aunt who, to this day, can tell you every movie he was in and an early memory of standing outside the old Paramount in Glasgow for a complete performance in order to ultimately see DOCTOR RHYTHM - you remember the "continuance performance" days? That long wait was in torrential rain and a memory I share with my Aunt.

The marvellous thing about a Bing movie was - you could never get in! ROAD TO SINGAPORE, Paramount box-office returns would probably be able to prove, had queues THAT long, and not so much as a bare knee (leave alone anything else) unless you include Dorothy Lamour who, for all those attributes and toothsome qualities, somehow gave the impression that only the most deranged monster would have laid one finger on her sarong. How many nine-year-old's got hung up on TOO ROMANTIC?

The wonderful thing about those movies was the fact that you left the cinema and you RAN to the nearest record shop and bought yourself a 78 that, although you were not then aware of it, you would still be hearing revolving in the back of your head THIRTY FIVE YEARS LATER! EASY TO REMEMBER is playing as I write and, you know, it IS!

Without taking it to obsessive extents, I can relate at least 30 per cent of my life from 1930 to 1938 simply by listening to Bing. From 1938 to 1948, including of course the War years, via "Command Performance" and the like, I can dredge up more images of happier times than I can easily cope with. Whether I like it or not, Bing means a lot to me - and I am not complaining.

Dick Haymes, Vaughn Monroe, even the dreaded Sinatra - they all had, and still have, a place in this fabric of memory but the main thread is unmistakeably the reassuring Master. It is only now, as I begin to reach middle-age and find the need for the occasional reassurance that I recognise this fact. There was a time, after all, when you were young and there were 6d seat, and orange peel and Brunswick's piled up below the window seat in the living room. Nostalgia may be a trap, but assuredly its such a tender one I shall accept the bait - anytime.

From the early 60's I discovered I was quite settled enough in my ways to begin a tentative journey back to the short trousers era. I began again to collect Bing records - at first, just a few which were then still not too difficult to come by and which, added to a reasonable number that I had casually bought from '52 onwards, soon amounted to a lovely place to spend the odd evening when cruel Fate prowled around outside. A warm blanket, it seemed, to snuggle under.

Disaster struck and they had to be sold - no escaping. A second try based on increasing need for nice thoughts brought me back again into a fair coverage, now mostly LPs. But disaster struck for a SECOND TIME and in time I discovered that due to the sheer criminal advances in fashion, it was Bing and I against the world! Bing's records then seemed to be things found after long hauls here and there, odd adverts. in Exchange & Mart, endless poring in second-hand monuments of discarded rock 'n roll. First one here and there, then gradually it was 10, 20, 30, 50 and despite knees long deadened by nightly prayers to Geoff. Milne and Decca, it stopped there.

I still believe in Christmas, white or otherwise. I even believe it when it happens to come along in mid-July, which is when I finally made contact with the ICC through the excellent offices of the Archangel Reg Bristo....I told him he could blow out the candle....his wandering boy had come home!

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JOHN HAS COME HOME ALL RIGHT!

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His address is given at the beginning of this feature and he tells me he would be delighted to make a pen-pal or two from Bing admirers. I can assure readers it would be a worthwhile experience.....

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BARRY ADAMS, 3 Culdaff Rd. Portstewart, Co. Derry, BT55 7DP is anxious to obtain the following:

Victor Herbert Songs	LA 8600
Geo. Gershwin Songs	LA 8666
Country Style.	LA 8724.
I Wish You A Merry Christmas	WM 8136
How the West Was Won	RD 27196/7

Barry is, he tells me, prepared to pay top prices for good copies. The first three are 10" albums and very, very hard to come by. I know so many people who want one of these early albums, BING SINGS COLE PORTER, too.

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AN ITEM TO MAKE YOU GREEN - or PALE - with ENVY! Phil Clarke of Portsmouth tells me he has recently bought a Video recorder and can now get all the Bing films shewn on TV in black and white OR colour! Phil ended his letter: "They are £465 - but worth every penny just for the Bing potential alone!"

Hmmmm.....for non-technical readers and possibly some of the ladies, a Video recorder is a super-duper tape machine which tapes the VISION as well as the sound; the thing they use for "instant play-backs" on TV sports programmes, etc.

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DERRICK ANDERSON, 51 West Ave., Wombwell, Nr. Barnsley, Yorks wants the following:

(over.....

CBS 66206 - BING IN HOLLYWOOD 1930-34 - the two-album set.
CBS 66210 - THE BING CROSBY STORY VOL.1. The early jazz years - 2 LP set
T 2346 - BING CROSBY SINGS THE COUNTRY HITS. (Issued by EMI/Capitol and by WORLD RECORDS)

Derrick should stand a fair chance with these; the two albums are still in certain well-stocked shops, I understand. Country Hits has, alas, become extremely difficult to find. And its one of Bing's best "modern" albums.

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SINGING LIKE BING - ON HOSPITALS RADIO : Many readers are now familiar with the ability of RICHARD LILLICO to "sing like Bing" because of his success in the competition of that name. It was two or three years ago that I was astonished to receive a tape from Dick on which he sang, completely unaccompanied, a whole string of Crosby songs in highly creditable fashion. I wrote to him to congratulate him and suggested that he "singalong" with the recorded accompaniment available on gramophone records, making the records more authentic as well as of being of considerable assistance to him. In reply, Dick told me that not only did he sing solely for his own amusement, but further, that he had never sung in public.

I am happy to report that Dick has now extended his activities and is, in fact, now singing like Bing on the hospital-radio network organised in Newcastle. On learning this I got in touch with Dick again for the full story, remarking that it must be a great experience to be able to do this - and had he felt nervous?

> "There wasn't anything to be nervous about," he replied, "as only three of us were involved. Ian Charlton who comperes the Memory Lane programmes for the hospitals which comprises music of the 30's to 50's telephoned me and said he had heard about my success in the Crosby singing competition and asked if I'd be interested in making some tape recordings of songs associated with Bing. I said I would be happy to and the recordings were made at the home of one Joe Marsh. He played the organ - an organ, incidentally, which used to be owned and played at the Essoldo Cinema in Newcastle - and Ian operated the stereo recorder while I sang.
>
> "Three numbers a programme are being used and I understand they will almost certainly be repeated in this series of programmes. The songs I chose were STARDUST, FARAWAY PLACES, MEXICALI ROSE, MY BLUE HEAVEN, I'LL TAKE YOU HOME AGAIN, KATHLEEN, AIN'T MISBEHAVIN', BLUE SKIES, TUMBLING TUMBLEWEEDS, NOW IS THE HOUR, IT COULD HAPPEN TO YOU, FOLKS WHO LIVE ON THE HILL, MOONLIGHT BECOMES YOU, and, of course, WHERE THE BLUE OF THE NIGHT"

I'm sure Dick sounds authentic with organ accompaniment and I feel he couldn't have chosen a more suitable cause in which to sing "in public". The Essoldo organ, by the way, to which Dick has been singing is, if I am not mistaken from the cinema where our former secretary, Frank Murphy, was once the manager.

Well done, Dick!

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We had LITTLE BOY LOST on Harlech TV down this way on Sunday, August 25 and realised again what a fine film this was. We get so used to Bing dismissing his acting and singing - says he just played himself - that these films come as a vivid reminder of just what a good actor Bing was and is. Mind, this was a film in which assuredly Bing did not play himself - THE COUNTRY GIRL was, of course, another - but for my part I think I prefer films where he does play himself! The happy-go-lucky singing troubadour, in fact. In this film, as you will know, Bing is sorely troubled throughout in his search for his Wartime lost son - and I feel troubled, exceedingly so, when Bing is like that. There wasn't too much singing in this film - the plot hardly called for it - but there were some delicious vocal moments such as when Bing gave his French/English contribution of DARKTOWN STRUTTER'S BALL, and again when he sang about the Magic Window - and growing down to the little boy, instead of the latter growing UP to him. Bing did get his one "Oscar" - the same number, incidentally, as Humphrey Bogart....

Many people thought he might have received a second for COUNTRY GIRL; I feel his performance in LITTLE BOY LOST, quite a demanding one for one of his normally cheerful role, should have put him in the running again. We all enjoyed seeing it again very much - you will recall the little boy, too, was most appealing in this rather sad story which did just manage a happy ending though we didn't share too much in it!

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BING is, of course, profoundly convinced that thousands of people CAN sing like him! He has that kind of voice - so individual, so easy on the ear, so informal on most occasions. Certainly he is the most-imitated popular singer of all time. Even those among us whose singing is, mercifully, kept very, very private - that's the bathroom I guess! - still nurture perhaps a feeling that we do sing <u>something</u> like Bing. The men, I mean - I imagine the woman accept that they can never approach to those deep brown tones! But who knows, really?

I have come to the conclusion - and I don't suppose its particularly revolutionary at that - that the reason why we often think we are singing like Bing is due to a very simple fact: that when we sing to ourselves a Crosby song we are HEARING it as Bing sings it, and totally ignoring the "noise" we are almost certainly making. We are listening to Bing's record, every nuance, every "broken" note, every part of the phrasing we know so well. We even know, of course, every note the ORCHESTRA plays, every chord, when the eight-bar break comes and John Scott Trotter's strings or brass briefly take over. We even include Bing's little asides, his quirks of phrasing...we are indeed hearing the record. And come to think of it, it would be impossible to sing, for instance, BLUE OF THE NIGHT, <u>without</u> "hearing" Bing singing it, wouldn't it?

Some get closer than others, certainly - and my apologies to them when they don't make just "a noise"! Edward Hale, for instance, our good friend Edward Hale of Highbury Hill, North London sent me a fragment of tape whereon he sangalongaBing - and very creditably, too - not that I could possibly have mistaken him for Bing. But, the point is, his phrasing was EXACTLY that of Bing! As I said, its impossible to sing a song Bing has recorded and not hear him singing it!

Just another facet of the absorbing pastime - pastime? its a life-work for some! - of Crosbyana!

Mike Holliday must have had a lot of fun with his carbon-copy versions of so many great Bing numbers - he could fool almost anybody on times. I must confess that it was only the differences in the orchestral accompaniment that just once or twice told me it was Mike - and not Bing.

Yet one of our leading lights, none other than Fred Reynolds in Birmingham, had the pleasure of meeting Mike several times - in Fred's own home at that - and Fred told me that the "Bing voice" was NOT Mike's natural voice. He set out to copy Bing. That he did it with uncanny effect is plain to anyone who has heard a Holliday record. I also had the opportunity - and pleasure - of hearing some personal tapes Mike had sent to Fred Reynolds and I discovered that even in a "speaking" recording Mike had this tremendous urge to speak like Bing, even! His opening "...er Hello Fred..." was real Crosby!

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THERE IS NO DOUBT THAT A DETERMINED DRIVE IS ON TO SWITCH FROM RECORDS TO CASSETTE TAPES! Most shops already have quite a sizeable part of their premises put aside for cassette and 8-track tapes. Not that record buyers and lovers need be alarmed; it will take many, many, years to effect a complete change over. In any case, our tape provider BOB ROBERTS has announced that in future all the material (and that is practically EVERYTHING Crosby) available on reel tapes will also be available on CASSETTE at his usual competitive prices. As with reel tapes, all cassettes are backed with a money-back guarantee (unnecessary in view of Bob's high-quality reproduction!)and delivery will be made within 21 days of receipt of order and payment; usually within 7 days. C60 cassettes will normally be used but no doubt others can be arranged. Readers will know that Bob operates on a non-profit basis; that is easy to believe when you consider post, elec-

tricity charges, repairs and replacement of recorders, etc. etc. And if there is a small profit it is merely used towards the acquisition of more, probably expensive, Crosbyana. Members can obtain tapes or cassettes with the utmost confidence from Bob who does a tremendous job for Crosby collectors everywhere.

I've got a couple of radio programmes (Philco, 1946) on cassette and as I've indicated above, reproduction comes very close to hi-fi.

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Only a couple of weeks before we had LITTLE BOY LOST on Harlech ITV we had another Bing film - RIDIN' HIGH. This too was quite a film - with a happy/sad ending. Remember? The gallant horse raced himself to death...but Bing finally find out that he loved the younger sister of the woman he WAS going to marry all through the film.

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A LETTER FROM - LIONEL PAIRPOINT, of Mill Hill, London put a point of view that, I confess, had not occurred to me before. Lionel wrote:

> "In the last copy of BING there was a quote from the transcript of THE BOB ROBERTS SPECTACULAR on Radio Medway that took my attention.
> Question:"Which song has Bing sung the most?"
> Answer :"Blue of the Night, without a doubt....He opened every show with it, there must be a thousand different versions."

"Now listen to this quote from Part 7 of the Radio series "Bing" - incredibly but typically Bing..... "...it was written for the first sustaining programme by Turk and Ahlert - I think they let me write the verse.....(hums) la da de de de...I can't even remember the words now..."

"Invariably, on radio, Bing sang WHEN the Blue of the Night, thereby making the subtle change from a love song to a "same time, same spot on the dial" signature tune - the 'someone waiting' being the radio audience."

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Well, its an excellent idea. Bing certainly did vary the Where with the When. Actually, Bing was in error - and its a little surprising that no-one has picked it up for the fact is Bing did NOT sing "Where the Blue of the Night" on his first sustaining programme! Either as a signature tune or as a solo song. Without putting on the tape of that momentous broadcast, I am certain the band only played TOO LATE! I don't know whether or not this was conscious or unconscious humour for Bing's first broadcast had been delayed on account of his throat condition. Actually, that Sept. 2, 1931 broadcast starts with the announcer saying, just before TOO LATE started, "FITEEN MINUTES WITH BING CROSBY....." Bing didn't sing TOO LATE, but his first historic rendering was, of course, the "popular tune of the day, JUST ONE MORE CHANCE." There was no note of Blue of the Night at all; that came later. Incidentally, I can never listen to the recording of that first sustaining broadcast without being moved in profound fashion - and considering all that has happened in the 42 years since - and is still happening. "The sensational baritone" indeed! A warm, living, part of so many thousands of lives. And long may that happy state continue.

Note: A "sustaining" broadcast, in America, is one not paid for by a sponsor, or advertiser but presented by the broadcasting company itself.

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Our new Spanish friend, Senor Carlos Ubach (see p.22) now knows that Larry is Bing's brother and not his son!

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WE KNOW THAT MEMBERS WILL NOT NEED REMINDING OF HOW ESSENTIAL IT IS IN THESE RISING-PRICE TIMES TO AT LEAST RENEW THEIR SUBSCRIPTION PROMPTLY ON RECEIPT OF "REMINDER"
Your co-operation is appreciated in maintaining "BING"

LIFE IS SO PECULIAR

...a commonplace, trite, observation no doubt - but like most such statements it remains profoundly true. I suppose that is precisely why such truths become commonplace: they're universally used when just no other phrase quite sums up the situation. I found myself in this philosophical frame of mind when listening to Bing and the Andrews Sisters the other day - Vol. 3 to be precise. What glorious albums these are, incidentally - I don't think we have paid them adequate treatment, much as we have virtually raved over the years about this inspired tie-up between Bing and those three great girls. But listening to this album with all its virtuoso qualities - which I shall return to later - I found myself thinking of Geoff. Milne. Geoff. of course, was responsible for the reissue of this album along with all the other Corals - and before that the Ace of Hearts - which proved such a wonderful boon to Crosby collectors. One of his biggest achievements, possibly, the issue of the RARE STYLE album, containing so much that had never previously been issued in <u>any</u> form.

We had the news that the American Decca recorded resources, vested in MCA, would in future be handled in this country by EMI. A bald statement which left us all wondering just what it would mean for the Crosby fan, ever avid for more and more Crosby? The early signs have been encouraging but these are early days.

A bald statement indeed - but it can hardly have been that to Geoff. Milne; it had, or MUST have, formed a large part of his time producing, compiling, and re-issuing Crosby material. And it wasn't just a job to him, I imagine, for he was - and is - a dedicated Crosby admirer as many of us have known for many years. There may have been those among us who envied him his job! I mean, fancy having it as a large part of your normal employment to actually research and produce new Crosby albums! Then - negotiations, which may or may not have come as a bombshell to him, I don't know - and this part of his activities is finished..... I hope this sounds nothing like an obituary, by the way, but listening as I did I found these thoughts stirring. While I did once have the pleasure of meeting Mr. Milne I have no regular contact with him and no doubt he remains as busy as ever on non-Crosby projects for Decca - if he should feel constrained to grace our pages with any comments or reflections on this big change from Decca to EMI I am certain we would all be delighted.

But, back to Bing and the Andrews Sisters as promised: I really think I could fill a whole issue (and more) with thoughts and comments on this combination. So brilliant, so compatible, artistically, so VIRTUOSO. The quartet could surely serve as the perfect model for all time of popular singing - crisp, melodious, rhythmic, humorous, tremendous elan, panache, call it what you will. Take that startling performance of a number that never WAS a vocal number - SOUTH RAMPART STREET PARADE! A traditional New Orleans instrumental incredibly turned into a superb vocal job. But Bing has done that, too, with THAT'S 'A PLENTY with Connee Boswell. Both these numbers never fail to utterly astonish me; intricate enunication at a tremendous tempo, with every word as clear and distinct as it is in the dreamiest ballads. And as so often happened, Bing seemed to inspire his duetting partners to actually match him on such sessions. I find myself, constantly, wondering how was it DONE? How much rehearsal was necessary? How did such an astonishing rapporte come about? One hears telling phrases, descriptive, phrases about "vibrating on the same wavelength" - my goodness, Bing and those Andrews Sisters certainly did that.

I often wonder why I've never got around to reviving, or rather, resuming that little feature I used to do, DISCROSBY wherein I developed the habit of writing down thoughts about Bing's records, old and not so old - for the benefit of newer readers who were not reading BING then. I used to get a lot of mail about it - and workmanlike suggestions. It got squeezed out one issue and has, somehow, never got back! I was strongly reminded of my omission when reflecting on this particular album, and again as the result of a letter I had from BAS THOMSON, of Grimsby which read:

> I'm making enquiries about a certain Bing record and I wondered if you could include it in the magazine. It is the recording of

SOMEDAY WE'LL MEET AGAIN (1932). It was about 1947 that my eldest sister bought it - on the Columbia label, and strangely I myself have never owned this particular record. But at every opportunity I used to borrow it; I know it thro' and thro' - verse, refrain, and every little mannerism. In fact I feel I can say (tho' loth to do so because of all the excellent records Bing has made) that it must be just about my favourite record. I am curious to know how you and the other members feel about it. I have been a member of the ICC since 1968 and out of all the many recordings written and commented upon, not once have I read about anyone showing the slightest interest in this one. Alas, my sister committed the sin of sins when she bought herself a modern radiogram - and got rid of all her 78s, including Bing's, without telling me. I think I'll never quite forgive her for that! With all the reissues we get I still live in hopes that this particular song will show up.

==========

I am very, very familiar with this fine record: it must, in view of Bas's letter, have been before 1968 that I did indeed write about it, and relate just how it came to be in my possesssion - in mint condition! In the office I was working in around 1964 an elderly lady used to hear me constantly on about Bing and one day she said, out of the blue: "We've got a Bing Crosby record at home - I don't suppose we'll ever play it if you would like it." She had forgotten the title, hadn't seen it for years but I don't let chances like that slip - I mean, it might have been the FACE THE MUSIC MEDLEY! But I was highly delighted when, true to her word, this kind lady brought the record in the next day. Columbia DB2153, still in its Columbia cover from the early 30's and in absolutely brand-new condition. It was, then, completely new to me and like Bas Thompson, I was entranced by SOMEDAY WE'LL MEET AGAIN. It was coupled with LET'S SPEND AN EVENING AT HOME on the Columbia issue. It was also issued on the Brunswick label, but it has not been re-issued on either LP or EP. It was accompanied by an un-named orchestra which was almost certainly that of Lennie Hayton. I know this song is indeed highly regarded by vintage Crosby collectors so Bas is in very good company. Whether or not it ever will be reissued is anybody's guess - certainly its not impossible, especially with these "pirate" records appearing from all directions. LET'S SPEND AT EVENING AT HOME is quite attractive, too.

To return to Bing and the Andrews - on two of the titles of Vol. 3 younger readers, possibly mystified by my earlier reference to Dick Haymes can, of course, hear this singer, namely NO BUSINESS LIKE SHOW BUSINESS, and ANYTHING YOU CAN DO. Superbly produced numbers, full of Bing's throw-away whimsies. And what of that lovely slightly tongue-in-the-cheek prologue to IS YOU IS OR IS YOU AIN'T MY BABY? in "blues" style before the tempo is doubled! I've never quite understood the pseudo-psychiatry expounded in the Arlen:Mercer number ACCENTUATE THE POSITIVE but its a good record.

COOL WATER also on Vol. 3 has been issued before in the 50's on the HOME ON THE RANGE album - a lovely rendition.

The notes on this album, written by Geoff. himself, have particular appeal for me for Geoff. relates the "story of the picture" on the front of the sleeve - Jack Kapp that repertoire-guiding-genius of Bing's - holding up a placard which asks: WHERE'S THE MELODY? Jack Kapp, as you will have read, used to have a communicating speaker from the studio so that he could hear all that was being waxed, and if some bright artiste had a rush-of-blood to he head and started tootling something avant-garde or "progressive", Jack would fly down to the studio, and addressing the offending musician, ask: "Where's the melody?" The idea was to remind all comers that the tune was the thing and sinplicity should be marked by basic melody. Would that all recording studios had such a presiding genius! Though I must confess that coupled with that basic simplicity, an awful lot of subtlety went into any Crosby recording.

Goeff. Milne certainly ended his Crosby reissue activities in a blaze of glory of which he can be proud - and we collectors very, very, grateful.

AMAZING RADIO SLIP-UP

I don't listen to the radio very often these days for the simple reason that I am usually too busy and in any case, whenever I do switch on I find some DJ muttering (or shouting) the usual juvenile inanities. I quickly switch off, fearing for my blood pressure! Still, I know there are plenty of good programmes to listen to if one can be selective - and spare the time. I was, therefore, grateful when reader ERIC FINN, of Denton, Manchester brought to my attention a most amazing error committed by none other than the celebrated TV newscaster Richard Baker, also known for his commentaries on the Promenade Concerts and other classical broadcasts. Eric wrote:

> "...I wonder did any member happen to hear a few weeks ago a Monday morning programme on BBC Radio 4 where Richard Baker asked a panel about recordings? He played only the introduction to SWEET LEILANI where the Hawaiian singer sings the sizeable introduction to Bing. He stopped the recording then and asked the panel: 'Who was that singing?'. Of course, nobody knew and Richard Baker replied it was Bing Crosby in 1937. Everybody was amazed judging by the sound of their gasps over the air. No wonder. If the record had been allowed to continue, of course, they would have been in no doubt as to who was singing. I don't know who slipped up at the BBC but evidently Richard Baker is not well genned up on the voice of Bing...."

This was utterly astonishing and clearly called for some "missionary" work! After all, this song is believed by many (not me) to be Bing's first million-seller and I was alarmed that this astonishing error might have gone uncorrected leaving millions perhaps with a severe let-down over the voice of Bing in 1937!

So, I wrote to Richard Baker asking firstly did it really happen like that? And gently chiding him for his lack of knowledge of the sound of Bing's voice, whatever year it happened to be. I quickly received the following reply:

> Dear Mr. Bristo, July 7th.
>
> Yes, I am guilty - but was acting on the brief I'd been given by a noted 'expert' (no names, no pack-drill) although it sounded quite unlike Bing to me.
>
> What's your favourite Bing record? I'll put it on the air some time with a mention of the society.
>
> Yours sincerely,
>
> RICHARD BAKER. BBC TV

I replied to this kind note as follows:

Dear Mr. Baker,

Thank you for your cordial note: my favourite Bing record? Well, trying to choose one is a perennial exercise of Crosby admirers but those who have been listening to him since 1931/32 - as I have - know it is an impossible task. One can only pin it down to about a score! The repertoire is so vast - hymns, carols, Westerns, Hawaiian, French, ballads, jazz, comedy, duets, narrations - it really is the most fantastic career. A common saying among some members of the ICC is that if Bing recorded a recital of a telephone directory they would have to have it - and prize it! Yet you may be surprised to know that we have many members who are around 14 years of age - the Crosby magic still works when it gets the chance to shine thro' current brain-washing of the Top Ten.

I would choose a record called FOR LOVE ALONE but this has never been reissued on micro-groove and I doubt if it is available in even the BBC'S fabulous library. It is a Brunswick of 1936 vintage. An alternative would be Brahms Lullaby which is on Ace of Hearts

BING SINGS FOR CHILDREN. There are ny records - these are just two - where Bing attains tones and timbre whereby even the classically inclined - such as your good self - listen with interest. If it is possible to mention our Circle on the air members everywhere would be tickled pink, as they say! You wouldn't know, possibly, but our members gave terrific service to the BBC on the occasion of the Parkinson/Bing TV show some months ago.

Thanks again, and warmest regards,

REG BRISTO.

You will note that I took the opportunity to get in some ICC propaganda! I'm afraid I am unlikely to hear any reference Richard Baker makes but if any reader does study radio programmes and notes any quiz/record programme he is compering perhaps they will lend an ear - and perhaps tape it. For I would like to hear it. I feel sure Mr. Baker will atone for his "lapse". And my thanks to Eric Finn for bringing to my attention.

I have had the experience of hearing quite a number of specialist "Country and Western" singers doing LITTLE GREEN APPLES of late - singers who have received considerable acclaim. Not one of them gets remotely near Bing in interpretation for sincerity and "feeling" - particularly in that second verse:

"Sometimes I call her up at home, knowing that she's busy....."

A truly typical Crosby approach to a song: I refer to the HEAR JUNE album version, not the Bing 'n' Basie version. And the former interpretation is, I feel, remarkable even for Bing's standards.

...but you know that! Still, its a good time to slip it on the turntable again!

WE'VE ALREADY REPORTED THAT "RIDIN' HIGH" and "LITTLE BOY LOST" appeared on television. "ROAD TO RIO" completed a remarkable hat-trick of Bing films when it was shewn on the Tuesday after the August Bank Holiday - [illegible].Unfortunately, it appeared in the afternoon to the chagrin of so many Crosby admirers.....my wife, for instance, greeted me around 5pm with: "You've just missed a great Bing film! Very funny - and the Andrews Sisters were in it! It was great." Hmmmm...thanks very much. You'd think she know better by now....What did surprise me, however, was to see "HIGH SOCIETY" listed for screening in one of the ITV regional areas. Despite its rather far-fetched plot, its "tinsel " "modern" dialogue, this really was - and is - a splendid film with a wonderful musical score. And among other attributes, it produced Bing's last - or should I optimistically say "latest"-million-seller record, "TRUE LOVE". So many excellent numbers with the near-classic "NOW YOU HAS JAZZ". My surprise was occasioned by the fact that we tend to think of this as a "new" film - yet it comes as a shock to remember it is almost 20 years since it was made! How the years roll by.....

Then there was that semi-documentary programme entitled merely 1945! which appeared on BBC TV on July 30. It was an extremely interesting programme covering that momentous year when everyone was wondering what the new peace was going to be like. It was of particular interest in that it showed again that oft-seen bringing together of Bing and Sinatra singing their impromptu duet of - "PEOPLE WILL SAY WE'RE IN LOVE"! Sinatra had followed Bing to Europe and got in on the act, as you might say. With Bing looking very much the mature master, and Sinatra then very much The Thin One, very hungry-looking and presenting a much less brash picture than today, the sentiments of the duet brought howls of mirth from the tremendous Services' audience. This particular incident, of course, goes back nearly 30 years! And Bing had already, by then, been a household name (and favourite) for over a dozen years..... the Mercer OMNIBUS programme on BBC TV already referred to by Bert Bishop gave us that wonderful mickey-taking OLD BLACK MAGIC as Bert said - but the "modern" singers used in addition to the film-clips came very close to wrecking the programme, I thought.

SMILES FROM "CALL ME LUCKY"

No. 2 in a new series: from Bing's autobiography, with acknowledgements to Bing Crosby and Simon & Schuster, New York, the publishers.

The first one in this series was the story of Joe Venuti and his goings-on in the Whiteman orchestra. By coincidence that was the anecdote which Bing told in the Parkinson show which was repeated in a round-up of past Parkinson Shows on August 25 last as a preliminary programme to a new series of Parkinson "chat" shows on BBC TV.
For those who didn't happen to be watching Bing was also seen again singing his celebrated ROVER, dog song!

"Once in a while I've been asked what has been the most satisfying and rewarding experience in my career. The answer is readily available. Nothing I've ever done stands out like my trip overseas to entertain the troops in England and France during the last War. If I never do anything else, I'll always take satisfaction in knowing that I helped some of our soldiers relax for a few moments when they needed amusement and entertainment.

"If there were enough lads in Uncle Sam's Army of the same kidney as the paratrooper I met on the 'Ile de France' on my way overseas, its small wonder we Americans helped our Allies win the last War. He was a very determined character, indeed.

"The 'Ile de France' had been converted into a troopship. In peacetime it carried between twelve and fifteen hundred passengers, but on this particular crossing they were packed together like a bride's spoons. They slept in relays. They'd sleep eight hoursthen get out of their bunks, go up on deck, and let somebody else hit their sacks for eight hours. I had a little cubicle in which I slept. It was just big enough for a bed. My door opened onto a space where paratroopers were quartered - about a regiment of them. They were a rugged-looking bunch, with crew haircuts and polished high boots. Most of them bore scars acquired during their training period. They worked off their excess energy by getting into fights nearly every day. Two or three of them climbed up into the crow's nest and wouldn't come down until they'd seen their fill of the sea, orders or no orders. A big, blond, tough, Boston-Irish paratrooper, with a chin like a landing barge, stationed himself outside my door and waylaid me.

"When I came out, he said 'Sing me a song!'

"I haven't got any accompaniment here," I said, "I ought to have at least a guitar."

"Oh yeah?" he said. "You don't want to sing me a song. The hell with you."

"Our troupe was made up of a comedian, a girl singer, a girl dancer, an accordion, and guitar player, and me. We did five shows a day on five different decks. We started mornings and worked through until dinner, with time out for meals. But every time I came out of my cubicle, the blond rock from Boston was waiting for me and saying, "Come on and sing me the song!"

"Each time I said, 'Why don't you catch me later when my troupe is all together and we're doing a show?' On the last night, just before we were to land, I got hold of a guitar player, found the Boston strong-boy, got him out in the hall, the guitar player struck a few chords, and I sang him a solo. I selected 'Sweet Leilani' for the occasion. When I was done, he harrymped, 'Not bad,' turned on his heel and went back to join the crap game.

"Evidently he'd been trained not to give up until he'd obtained his objective. I'll say for him he had Situation Crosby well under control. "

Bing recalls his favorites

Jim Bacon is on vacation. Guest columnists will substitute for him during his absence.

By BING CROSBY

HOLLYWOOD — Somebody once counted up my motion picture roles and they totalled almost 70 — all the way from the **Mack Sennett** shorts, the **Christie Brothers** shorts, bits in some feature pictures, through the King of Jazz on up to Stagecoach. Quite a bit of celluloid there.

Of course, there's no doubt that my favorite film in that long list has to be Going My Way. I picked up an Academy Award for this joyful chore.

But when I sat down and thought about what was actually my favorite scene in all those films, the first scene that comes readily to mind is the one from the film High Society. A scene in which **Frank Sinatra** and I sing a duet.

★ ★ ★

Of course, everything about that picture brings back fond memories. We had a wonderful cast of dear friends — talented people. Like Frank, the late **Louis Armstrong** and Her now Serene Highness, **Grace Kelly**.

High Society had a light story, a pleasant format and a really great **Cole Porter** score. MGM gave the production great beauty and the sets were not only eye-filling, but tasteful and decorative. Certainly a dream picture for an actor — especially for an actor-singer.

Oh, yes, back to my favorite scene. It revolved around a song Sinatra and I were singing, called Well, Did You Evah? The lyrics for that song were singularly appropriate for what we were doing. I may remind you that High Society was based upon a play which was later a classic motion picture called The Philadelphia Story.

★ ★ ★

In this scene, both Frank and I played the roles of two men attending a very posh party. We had both just been given the brush-off by our respective girl friends, and we found ourselves at the bar, consoling one another with healing fluids.

As we sing the song, we're trying to commiserate with each other, but trying manfully to conceal our despair with airy words and phrases, "Well, Did You Evah? What a strange party this is . . ." That's all — just two fellas trying bravely to laugh off the pain of it all. And singing to each other.

★ ★ ★

There are no other people in the scene. No special setting or lighting. **Chuck Walters**, the director, contrived a mood — an ambiance that was exactly right for the words, music and what we were trying to convey. I really feel it was the best duet of this type I've ever been connected with.

Then I'm asked what is my very own favorite record. Most people assume it is White Christmas because I've been associated with it a long time and I have been reliably informed that it has become a yuletide tradition.

The song I was most pleased with, however, was a little number I did called My Isle of Golden Dreams back in the late '30s. Everything seemed to be going well for me that day and I thought I was in pretty good voice and the backup musicians were at their best.

★ ★ ★

Here's a little anecdote about White Christmas that not too many people know. I sang the song in Holiday Inn and it really was not part of the score the great **Irving Berlin** had prepared. But we needed a "fill-in" tune and Irving sat down and came up with White Christmas. So that is the stuff of which legends are created.

My great pleasure at the moment is the Christmas shows I do with my family every season on television. I've been doing them for 18 years now starting with radio and it's a tough habit to break. I wouldn't want to any way, as I understand a lot of people enjoy them.

★ ★ ★

I guess my only regret about my career is that I never did anything notable on Broadway — a stage play. But nothing ever came up that I thought I could handle and there was always the realization that if the play closed after a short run, it would have been a lot of hard work down the drain.

'THE NIGHT before Bing had to go into hospital to have surgery, we had a splendid evening together,' says Kathryn Crosby.

'We both thought it was cancer, but we never mentioned it. We spent the evening chatting about the children and his golf and what I should do with 400 dollars worth of Italian straw manuals I'd bought by mistake.

'Then the next day he packed, and I drove him to the hospital.

'And when it was time for him to be operated on, we just said: "See you later," and we went to six o'clock Mass at our little church.

'Fortunately it just turned out to be athlete's foot of the lung, which was pretty stupid and unromantic, really. . . .'

In fact Bing, who went into hospital last New Year's Eve, had two-fifths of his left lung removed, including an abscess the size of a small orange.

'Bing is a deeply reticent, gloss man and very stoic,' says his wife. 'He was worried when he first went in because he didn't know what was the matter. But he was a wonderful patient.

'But come into hospital had to be his own decision. I don't try to get him to do anything. I love him — that's my role in Bing's life. I don't take care of him.

A 1934 CUTTING

Bing Croons to Mrs. Bing.

NEXT THURSDAY!

Bing Crosby's Great Hit

"GOOD NIGHT, LOVELY LITTLE LADY"

Five Other Big Successes, Too

ARTICLES : GOSSIP : PICTURES

HOP091402-9/14/64-HOLLYWOOD: Two look-alikes, Bing Crosby (R), and his son, Gary, show a striking resemblance as they prepare for a segment of the ABC-TV show, "The Bing Crosby Show" airing 9/21. Gary plays the part of a fast talking song writer alongside his famous dad. UPI TELEPHOTO ens/ho

'Banned' singer Returns to Paramount Theatre at a Record Fee

VOCALIST Bing Crosby must feel particular satisfaction in his present engagement at New York's Paramount Theatre, reputedly at a record fee for a solo artist of $7500 a week. Two years ago he appeared there as a member of Paul Whiteman's band and the management were so unimpressed with his singing that they insisted that he not be allowed to be featured in a solo role. Since that time Crosby has shot to fame as a result of his broadcasts and personal appearances with Gus Arnheim's band at the Cocoanut Grove in Los Angeles, and will soon return to California for a starring part in the forthcoming Paul Whiteman film *The King Of Jazz*.

Paul Whiteman was far from impressed by the vocal talents of a young singer called Harry Lillis Crosby when he first heard him late in 1925, resisting the urgings of a close friend to hire him and Al Rinker, then Crosby's pianist and sometimes second vocalist, until December 1926. It has been claimed that it was a conviviality resulting from a breakfast of champagne and caviar, rather than any real change of opinion, that led to Whiteman finally relenting and engaging the pair at the then high fee of $150 a week. When the full Whiteman band played the Paramount Theatre in New York early in 1927, at a reputed fee of $12,500 a week, the leader must have felt that his original judgement was all too correct when the Paramount management insisted that Crosby not be allowed to sing solo. Two years later they booked him for a solo engagement at a fee of $7,500 a week, Crosby no doubt deriving particular satisfaction from the fact. It was during the Paramount engagement that Harry Barris joined the band and the famous Rhythm Boys were formed, soon to become immensely popular with audiences and record buyers throughout the States.

The "crooning" style pioneered by Rudy Vallee, Russ Columbo and Bing Crosby was derided by highbrow critics but caught on with the public, and soon Whiteman was featuring Crosby as a solo singer on such titles as *Ol' Man River*, *Make Believe* and *Lovable*, the latter being a particularly good example of his early romantic style. After the completion of the film *King Of Jazz*, however, the Rhythm Boys left Whiteman and in due course were booked by bandleader Gus Arnheim to appear with him in the floorshow at the Cocoanut Grove of the Ambassador Hotel in Los Angeles. This was a very important location and one used by several artists as a major stepping stone to nationwide success, not least because the Arnheim band had a regular nightly two hour broadcast. Though Arnheim used the Rhythm Boys quite extensively, it was not too long before Crosby became heard more and more in a solo role, and the records that he made with the band were eagerly received by an ever growing public.

The Arnheim band was a very musical aggregation and in Jimmie Grier possessed an exceptional arranger. *I Surrender Dear*, one of Grier's scores, was a great favourite with the Cocoanut Grove patrons and sold well when recorded, while *Just A Gigolo*, sung in Crosby's fully fledged crooning manner, was another strong selling record. By now the U.S.A. was in the grip of the depression – in 1931 when *Just A Gigolo* was made the national suicide figure was 20,000 – and the lyrics of the song are reflective of the despairing mood of many people. *Wrap Your Troubles In Dreams* was one of the first two sides on which Crosby received the feature billing on record, while *Just One More Chance* is the number that Crosby used as the opening song on his first solo radio show on September 2nd, 1931, an occasion which led to his gaining coast to coast popularity and his name becoming a household word in popular entertainment. Quite apart from their considerable musical value, the bulk of the performances on this album are of major historical importance, for they were largely responsible for the launching of a career that four decades later has taken on an aura of a legend.

Get well soon, Bing

SO our old friend Bing Crosby has been released from the hospital intensive care unit. After a lung surgery operation, he is said to be in a satisfactory condition. May he continue to improve.

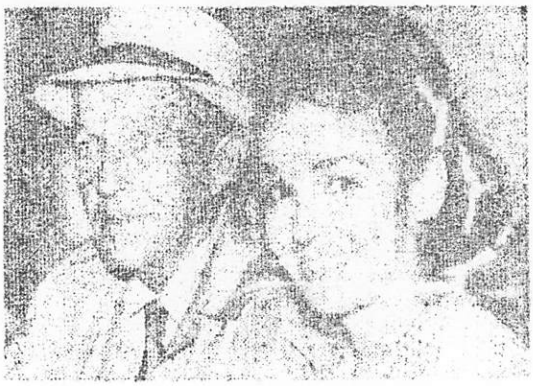
Bing has thrilled millions on the radio, TV and films. His rich, melodious voice and his lilting melodies being a pleasure to listen to. His White Christmas will always be remembered and is a "must" when the festive season comes around.

So here's wishing him every good wish for a full recovery.

Get well soon, Bing, you're a great artist.

Billy Meredith,
17 Willow Avenue,
Urmston.

LETTERS SUCH AS THE ABOVE APPEARED IN MANY PAPERS EARLIER THIS YEAR. THIS WRITER, HOWEVER, IS NOT – AS YET – A MEMBER OF IOC!



Bing and Kathryn Crosby

LITTLE BOY LOST
(1953, b/w, HTV, 2.55)
AN American returns to France after World War Two to trace his son. Marghanita Laski, who wrote the book, was appalled by the choice of Bing Crosby as the father—but not when she saw his performance.

"I DO NOT CARE FOR IT AT ALL....."

Thus wrote a valued correspondent, MISS PAT FORSTER, of 11 Norfolk Close, St. Margarets, E. Twickenham, Midd'x. Read her full letter:

> Dear Reg,
>
> Yesterday I bought what I think must be a "pirate" record, labelled CURTAIN CALLS No. 100/2 and entitled BOTH SIDES OF BING CROSBY - a US import from a Harlequin shop. It is made up of mostly "fluffs" and parodies and I do not care for it at all - it seemed rather like "eavesdropping" on Bing. I would like to swop it with anyone - perhaps the ardent collector who wants EVERYTHING regardless.....
>
> Pat.

Pat Forster has not been in the ICC long enough to know that I have, on previous occasions, said the same thing in almost identical words. I cannot in any way agree with our reviewer (see p.7.) who considers the producers should be congratulated on this issue. Much rather would I prefer to seem them prosecuted and I would also like to think that Bing's lawyers are taking steps to that end.

I consider it indefensible-quite outrageous that such efforts should be commercially reproduced. It was bad enough when they were bandied around on tape. It is eavesdropping indeed of the most unethical kind, and does not a thing for Bing. Rare radio shows, TV shows, interviews - there is much, so much, for the ardent collector to hanker after and obtain as and when he can. Items INTENDED FOR PUBLIC CONSUMPTION, Bing's vast public, are a vastly different proposition, items such as SOFT LIGHTS & SWEET MUSIC, the SOUTHERN MEDLEY. But to produce these so-called "fluffs" and put them on public sale is, I repeat, outrageous IN MY OPINION. Which means that there are, no doubt, other opinions. I could never share them on this issue. One might just as well argue it would be legitimate to listen-in to Bing's dinner conversations with his wife and family.

So I for one will never own this record; lest I be accused of two faces I admit that I do possess a tape of these recording mishaps. I'm sorry I do. They have been played just once. I imagine we cannot ALL agree ALL the time. Mostly we do! Actually, I feel the cover of this album is in extremely bad taste, too. Bing's public image has always, ALWAYS, been immmaculate. Though living in the tinsel-world of show business for so long, even in the extreme-tinsel aura of Hollywood itself, Bing has never been linked in any way with scandal, innuendo, marital outrages and the like.

This does not mean that I am so far gone as to consider Bing a saint; far from it. I think he is essentially a great man, a man to be admired apart from his artistic talents which are so abundant. BUT, he has a right to a private life and also his so-called "fluffs" should never have seen the light of day outside the recording studio. Seems to me there could have been no security in those days or they never would have.

As Pat Forster said.....and I couldn't have put it better. As a matter of fact, though, I perhaps wouldn't have referred to this album in the interests of complete harmony but for receiving Pat's letter which so mirrored my own feelings.

Acrimony over, I hope! It remains true in this day and age that a visit to Oxford St., London, or Chappels in New Bond Str., can be very rewarding IF you have a lot of money with you or a cheque book which will stand it! Totems, Curtain Calls (if you MUST), Biographs and all sorts of other albums are on display. Cash only must be the limiting factor - though we could wish, perhaps, for more legitimate, wholesome, albums.....such as Geoff. Milne used to research for us.

Should there be readers disagreeing with me over "fluffs" and feel strong enough to put their views they will be presented here, naturally. But I have to say in advance that I will never, never, be converted! Nor, I imagine, will Pat Forster.

Pat Forster, by the way, made a good impression on me otherwise: reading that John Bignell wanted certain records, she searched him up in the telephone book and let him know where they could be found. That's more Crosby-like!

NEWS! NEWS! NEWS! NEWS! NEWS! NEWS! NEWS! NEWS! NEWS! NEWS! NEWS! NEWS!

GREAT FLASH FROM BOB ROBERTS: Grand news received this morning (Aug. 18) from PRISCILLA KOERNIG (USA). Priscilla and Pat Sullivan spent almost 17 hours with Bing at the rehearsal of the TV Special with Bob Hope and Pearl Bailey. Bing has gained enough weight to make him look better than he has for years. He looked very happy - he was dancing and whistling on the set between 'takes'. Rest assured everyone - BING LOOKS GREAT!

Priscilla and Pat, who stayed at Larry Crosby's home on the Sunday evening, saw Bing and report...."..he looks wonderful!" Priscilla has asked me to pass on this good news to all Crosby admirers. This I glady do!

JUST IN TIME AND VIRTUALLY A "STOP PRESS" ITEM! ICC 9TH ANNUAL MEETING AND PARTY !

THIS WILL BE HELD IN WELLINGTON HILL RESIDENTS HALL, RINGWOOD DRIVE, LEEDS 14.

ON SUNDAY, OCTOBER 6 1974
FROM 3.00pm to approx. 10.00pm

Format, or Agenda:
Welcome!
Messages.
Address by the Secretary, Reg Bristo.
Bing on tape and record,
Discussion, etc. etc.
It is also intended that some Bing-interest films will be shewn.

Tea will be provided with refreshments around 5.00pm: YOU SHOULD RING YOUR HOST -

MICHAEL CRAMPTON AT LEEDS 689556 to confirm your attendance. OR, you may write, as soon as possible, to Michael at 19, Carrholm Crescent, Chapel Allerton, Leeds, 7. Yorks.

TO HIRE OF THE COMFORTABLE HALL AND TOWARDS COST OF PLANNED REFRESHMENTS THERE IS A CHARGE OF 60P.

JUST IMAGINE IT - BRIAN CLOUGH - AND REG BRISTO! ALL IN ONE YEAR! LUCKY LEEDS !!!!

Seriously, why LEEDS? Because the energetic and devoted Bing fan, Mike Crampton, was the originator of this now-annual event - and he lives in Leeds! Motorways and inter-City trains make it a not uncongenial or long journey from almost anywhere. WE WANT TO SEE AS MANY AS POSSIBLE AND ALL WILL BE WELCOME. THE TIME SHOULD BE EARLY ENOUGH BEFORE THE FOGS AND OTHER DISMAL WEATHER SETS IN! IF YOU HAVE A PARTICULAR RECORD YOU WANT PLAYED "OVER THE SYSTEM" DURING THE PARTY PLEASE LET MIKE KNOW! LONG-DISTANCE TRAVELLERS WILL PROBABDY NEED AN OVER-NIGHT STAY IN LEEDS: MICHAEL WILL ADVISE AND ASSIST. LET'S MAKE THIS THE BIGGEST-EVER GATHERING OF THE CROSBY CLAN!

DON'T FORGET IT IS NOW POSSIBLE TO GET BING MATERIAL ON CASSETTE -

JOHN JOYCE, 16, The Square, New Invention, Willenhall, Staffs: It may interest Bing fans that a new double album has been issued on ITALIAN Capitol, an elaborate cover in gold, with a small drawing of Bing, and entitled "I MAESTRO" (The Master) I have one copy for trade. I need Vol. 3-4 of Australian Crosbyana series. I also have two 12"LPS "NAVY SWINGS" for trade." John did not supply titles of the Italian Capitol - write to him direct if interested. Apparently many other artists, e.g. Cole, Sinatra, Piaf etc etc. are also featured on the Italian Capitol label.

PINT POT - AND ALL THAT

Running short of space now with a gallon to go into a pint pot! A word about our "special" pages: the photograph of Bing and Gary was supplied by Mike Ferruzza (USA). I do not know the date but imagine it is early 50's. The page "Bing Recalls his Favourites" also came from the States and was a "syndicated" column appearing in hundreds of papers all over America and Canada.

We feel sure the supplement with this issue will prove to be one of the biggest boons to members and taken in conjunction with our various publications, eg The A to Z of Bing, the LPography, and the Mini-Discography affords highly comprehensive coverage of Bing's recordings. But the "body" of this issue has had to be correspondingly curtailed to accommodate the supplement in view of the continuing shortage of paper. Sugar, toilet rolls, anti-freeze mixtures - we're running short of everything! And now its spread to INK! I had to scour S. Wales to get ink for this issue.....and when I did manage to obtain some it was vastly inferior, so perhaps readers will bear with us if some pages are "mucky" and some are slightly faint! That's just how I feel at the moment..... Anyway, to make the most of our space, here are some excerpts from our interesting mail:

DICK PEARSON, 45 Park View Rd., Tottenham, N17: "...thanks for latest BING. I've read every word avidly...it was very uplifting to hear about young Barry Freestone and his undoubted enthusiasm for our Patron Saint. His exploits were greeted with howls of disbelief from my family (all anti-Bing I regret!) and comments to the order of 'he must be some kind of nut' - but no, its all the others who are nuts in my book....."

(Ah, what futile, empty, lives without Bing: I speak in jest, but as you know, many a true word is said in jest! Barry is, of course, one of our very young members. In passing though, what does one build memories on today? David Bowie, complete with sequins and eye-shadow and non-voice? RB)

JIM CASSIDY, 8 Hoseley Rd., Burnley, Lancs: "...my friend, Bill Livesey (I believe he has now joined) he's a real Bing stalwart. Has a good collection, must have started way back like most of us. We've had some enjoyable evenings listing to Bing records. Bill was quite a singer himself a few years ago and used to travel the club circuits, so when he gets on about the techniques of Bing's singing he knows what he's talking about. Bill checks on, and marvels at, the number of words Bing sings between breathing and, of course, reminds me of those little things that Bing puts into a song that makes all the difference to it...the things that add to the melody, the subtle phrasing that puts Bing in a class by himself, and unfortunately for most other good balladeeers around, by Bing standards they remain medicore.....I feel it was Bing more than anyone else who took the band-vocalist from the far-end of the stage right up to the spotlight in the centre, and from there pushed the band into the background. It is taken for granted today that the vocalist gets top-billing on the record and the orchestra lucky to get a mention.."

(Wise words - Jim and Bill Livesey listen to Bing MY way! Food for thought indeed. Bing did perhaps shift the emphasis from band to singer; would that his successors shift it back! Yet, in passing, Bing is a musician's man and always sees the boys in the band/orchestra get their share. Over the years it has constantly been said, by musicians, what a delight Bing is to work with.)

Jim Cassidy, by the way, is asking if anyone can spare the following albums:

LAT 8152 HOME ON THE RANGE: LAT 8253 TWILIGHT ON THE TRAIL.
LAT 8278 WHEN IRISH EYES ARE SMILING LAT 8106 SHILLELAGHS & SHAMROCKS,
LAT 8281 BING CROSBY SINGS LAT 8331 IN A LITTLE SPANISH TOWN. BING 9: Accentuate the Positive AH 139 BING SINGS FOR CHILDREN.

Oddly, LAT 8253 seems to have been ALWAYS short, always in demand! LAT 8106 can be obtained from the HMV Shop, Oxford St., London, W.1. for certain - and I've seen the others around. RB. Jim did wistfully add: "There are a number of the 10" LPs I would like to have...but that's like asking for the moon....." And indeed, it is for they are very, very, scarce indeed. If we'd known, we could all have bought half-a-dozen each when they came out! I hope we hear a lot from Jim Cassidy, and Bill Livesey, too!

Our good friend down Southampton way, Norman Toogood, points out that in our quiz in the

June issue was incorrect; Russ Columbo was killed examining a gun in a photographer's studio whence he had gone for publicity pictures and not in cleaning a gun from his own collection. Gives me a chance to say that while I have an excellent "words and music" quiz from Lionell Pairpoint it, like so much else, is being held over on account of our record supplement. Should point out, however, that there IS a pub down Southampton way called Harbour Lights which inspired the famous song - Reg Hampton in the June issue.

LES BRICE, 5 Rush Green Gdns, Romford, Essex: "I think our trio of record reviewers were very lax in their write-up of THE BEST OF BING (EMI/MCA) in not mentioning that old "Blue" was the 1945 version and had never been issued in this country on a 12" album prior to this album - and bearing in mind the two 10" albums that did have this track on were virtually unobtainable by 1960. Not being a great lover of 78s I bought the album for this track alone as all the others have been covered by LP or EP and I think the rarity of this track should have been stressed."

(A keen-eared expert; the stuff of which Crosbyana is made! Thanks Les.

JOHN FLEMING, 8 Caernarvon Way, Banbury, Oxon - our old friend - recently got into conversation with a Sinatra fan (if, as John said, you'll pardon the expression!) and durit John mentioned he had met Bing, and was able to confound the incredulous stares of this chap by producing that excellent picture of himself and wife with Bing at Sheppertton in 1961! It caused quite a sensation where John works. A postscript is that John has only recently thought to send the picture to Bing and get him to autograph it after all these years. This Bing has now done, in his usual elegant, warm, style.

YVONNE BOWLES, 104 Mildmay Grove, Islington, London, N.1.: "I was previously a member of the old club from which I received the 'Crosby Post'....All my family like Bing. I have three children, Evelyn 15, Alan 13 and Jean 8, and the first two are starting their own collections of Bing's records. I have wanted to join for some time, but until I saw Leslie Gaylor's letter in the "Mirror"....."

(More "nut cases"? I think not; merely sound, if not exquisite taste - and assurance that Crosbyana is assured for many, many, years to come.)

FRANK SYLVESTER, 7917 Pinegrove Ave., Parma, Ohio 44129, USA dearly wants some help in getting Crosby records issued over here and not in the States; much as I would like to undertake this is one thing I just cannot do with my other commitments. If anyone would like a Stateside friend...write to him.

Seems to me it is probably cheaper to get the TOTEM and other American/Canadian records direct from LARRY KINERR 7554 132nd AVE, N.E. KIRKLAND, WASHINGTON 98033, USA juding from some of the prices I've heard about! Write to Larry in the first instance.

EXTRA COPIES (FOR MARKING &C) OF THE SUPPLEMENT SENT FREE WITH THIS ISSUE ARE OBTAINABLE FROM REG BRISTO AT 25p POST PAID. BUT NOT MANY!

JOHN MIGNELL, 21 St. Andrews Ave., Wembley, Midd'x: "Mr. Arnold Pope, now here is a man my heart warms to. I loved the tale of his 'cautious approach' to the Coral re-issues.He is obviously a man dedicated to the Crosby of the 30's and as such he must have my complete backing. Which leads me to another theme which runs through the mags. It seems to be the case that most devotees rate the time they first became aware of Bing as being their favourite recording period. If this is so, then I am certainly an exception. I 'got the bug' about 1941 but it was not the early mid-40's recordings that captivated me; in fact, I agree that some of his wartime efforts were below par as has often been averred. No, it was my first introduction to the 30's records which won me over to a lifetime's devotion. I remember seeing MISSISSIPPI in 1947, 12 years after its first release and hearing those tunes for the first time was an unforgettable experience. And so, even in my 'teens I felt aware that the best of Bing was past..... whilst typing this Dany Nichols is being interviewed on Desert Island Discs. I said to my wife 'we shall have a little Bing in a moment...' Sure enough we did - 'Stardust' from 1931....."

Thanks John. As I've said so many times, the stuff of which Crosbyana is made.

This really is the end of the mag proper tho' that doesn't mean the Supplement is improper! But the mag IS crammed with readable material, I feel, and I again express regret that so much excellent stuff has to be omitted or held over. Cheers - Reg Bristo.